

" CRITTERS 2 "

( CALL OF THE CRITTERS )

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incorporating second

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## CALL OF THE CRITTERS

1 EXT. PRIMORDIAL PLANET - NIGHT

1

Three MOONS, glowing in different pastel COLORS light the STEAMY MIST that fills the air. Though it is night, the light source from the three globes filters through the constant mist and the choking, otherworldly VEGETATION.

It is swampy, humid, oppressive. A VOLCANO can be made out in the distance, through the colored mist and weird plantlife.

RESPIRATOR SOUNDS. Heavy BOOTS tromp into CLOSEUP. Two pair, synchronized as they move through the MUCK. A THIRD PAIR follows clumsily and out of step.

BLASTER WEAPONS nose through the vegetation. They are big, capable of serious damage. And then, discovery.

REVEAL a TINY SPACESHIP hidden in the lushness. It is compact, large enough for a single pilot of completely alien proportion, but somewhat smaller than a man. The ship appears disabled.

The OWNERS of the BOOTS move into formation around the ship. They are BOUNTY HUNTERS, wearing suits and helmets that allow them to breathe here. Two of them are large, self-assured, the third a fumbler. The new man. Steam obscures their faces.

The Big Two move as one. They see signs of their quarry: mucky SMEARS of purple gluck on the sticky ground. At the same moment, the Fumbler spots shining, tasty-looking space fruit glittering through the fog. He hungrily begins to pick the fruit, unaware that his partners are disappearing into the night.

INTO THE VEGETATION

The Big Two follow the alien gunk into even more dangerous terrain, their huge boots sucking muck with every step.

RESUME ALIEN SHIP

The Fumbler excitedly stuffs the fruit into the pockets of his suit in the mist-deadened, eerie silence of this bizarre world. He turns to show off his find, and is shocked to find himself utterly ALONE.

Faster RESPIRATOR SOUNDS.

Panicking, he sets blindly into the thick growth, tripping and falling faceplate-down into the muck. The fruit splatters, some of it rolling away. He gropes for them.

(CONTINUED)

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As he reaches for one of them, he suddenly stops short.

FUMBLER'S P.O.V.

There is a puddle right before him. In the reflection, we can see something MOVING directly overhead in the vines!

With slow dread, the bounty hunter LOOKS UP.

Hanging under the umbrella-like FOLIAGE is the bounty hunters' quarry: the HEXAPOD. It is hideously insectile, a four-foot tall nightmare with a breathing apparatus that won't hide its hideousness. It rears its mandibles and six legs wide as it DROPS from the trees and onto the Fumbler!

INCLUDE FUMBLER

Panicked, he slips and slides in the muck, unable to even get to his feet before the thing drops upon him in hungry attack!

Just as the horrible BEAST is on him, there is a sudden BLAST from the mists, taking the Hexapod by surprise and splattering his sickening entrails all over the Fumbler.

The Big Two bounty hunters emerge from the foliage, holstering their blasters.

The muck- and guts-covered Fumbler tries to get to his feet, and a knife is unsheathed. The HEAD of the Hexapod is lopped off...

... and dropped unceremoniously into a well-used GUNNYSACK.

Acknowledging a job well done, the Big Two toss the head in the leaking bag to the Fumbler, lock forearms, and head back. The Fumbler, disgusted by the head in his hands and the gore on his chest, sees he is about to be left alone again, and scrambles to his shaking, slipping and sliding feet.

2 INT. BOUNTY HUNTERS' SPACESHIP - DAY

2

An AIRLOCK WHISPERS OPEN. The Big Two ENTER, followed by the Fumbler. It is well-used, lived in, a bit on the junky side. Outer space equivalent of a '72 Chevy.

As the DOOR SHUTS behind them, suits and helmets come off. We are surprised by the face of the first one: he doesn't have any. He has a white, featureless, plasticine cheesehead. He is LEE.

His partner, UG, is an alien who has taken on the face of an Earth rock'n'roller.

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CONTINUED:

The Fumbler struggles to remove his headgear. It finally comes off, revealing the all-too-human, slightly goofy visage of CHARLIE MCFADDEN.

CHARLIE  
(breathing hard)  
Jesus Mary and Joseph! I was  
almost bug meat!  
(remembering head in  
his hands)  
Here, you guys want to take this?

3 EXT. PRIMORDIAL PLANET - NIGHT

3

Down-firing rockets ignite, turning the mists to steam. The bounty hunters' spaceship lifts from the ground...

4 EXT. SPACE

4

... and slings out of orbit.

5 RESUME INT. SPACESHIP

5

Ignoring Charlie from their control chairs, Lee pilots as Ug manipulates his well-worn communicator he takes from his belt.

Working behind them, Charlie gingerly sets the bag on the counter. It falls open, and the disgusting head of the Hexapod is staring at him.

Squeamish, Charlie closes its eyes and-- using a weird MARKING PEN-- marks a blank tag with alien SYMBOLS and wires it to the vicious-looking mandibles.

Charlie opens a cold-storage LOCKER. Inside is an assortment of horrible-looking CREATURE HEADS, all different, each one tagged, many staring lifelessly from the fridge. Trying not to look at the nightmare faces, Charlie clears a shelf, and stores the Hexapod head. He slams it shut quickly.

CHARLIE  
(shivering)  
God, I hate that part!

ANGLE - WITH UG AND LEE AT CONTROLS

The SCREEN in front of Ug blinks an alien message he doesn't like. He speaks, in an accent we've never heard before.

UG  
No pay on Krite kill.

(CONTINUED)

CONTINUED:

Lee, mouthless, doesn't speak. He emits a strange, electronic SOUND of confusion. Lee is confused; Ug is pissed. Ug slips a communication device out of his belt, and sticks it into the control panel.

With the THWEEPING of electronics, the HOLOGRAPHIC IMAGE of ZANTI APPEARS.

ZANTI

Ah, bounty hunters! Have you captured my convict already?

CHARLIE

He sees Zanti, unimpressed, goes back to cleaning space fruit.

INCLUDE BIG TWO AND ZANTI

Ug is angry.

UG

Hexapod dead. Why no pay on Krite kill?

ZANTI

Our agreement was for their total elimination.

UG

Eight Krites escape; eight Krites killed!

ZANTI

An independent G-sweep of the planet indicates residual Krite life.

UG

G-sweep wrong.

WITH CHARLIE

To prove it, Charlie opens the fridge, closes his eyes, points at the heads (shoot from behind; we don't see them, but Zanti does), then closes door.

ZANTI

Possibly. But the Council is very nervous when it comes to the Krites.

(more)

(CONTINUED)

CONTINUED: (2)

ZANTI (Cont'd)

They are a plague, and their existence on any but the garbage planets cannot be tolerated. Payment is withheld until you return to Earth to verify total elimination of Krite life--residual or otherwise.

That gets Charlie's interest.

CHARLIE

Earth? We goin' back home?

ZANTI

(to the Big Two)

There must be no doubt.

6 EXT. SPACE

6

The ship makes a drastic course-correction, doing an about face and slashing across the starfield with a ROAR, leaving the MAIN TITLE in its wake.

7 EXT. KANSAS COUNTRYSIDE - DAY

7

A MONTAGE of comfortable rural sights: vast honey-tinted fields, grazing cattle, grain elevators, windmills, combines. All of them leading into a dying town.

The land is slowly being abandoned for the city, hundreds of miles away.

FINISH CREDITS

8 EXT. HIGHWAY - DAY

8

A Greyhound BUS APPEARS over the horizon, passing a sign that places the tiny town of Grovers Bend three miles ahead.

9 INT. GREYHOUND BUS - DAY

9

The bus is nearly empty. Halfway back, a dark-skinned woman in her thirties is nursing a baby, her carpet bag at her feet.

The only other passenger is up in the front behind the DRIVER. BRAD, a red-headed sixteen-year-old boy, is staring out the window, trying to keep from looking at the nursing woman.

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CONTINUED:

DRIVER

What takes you to Grovers Bend,  
son?

Brad finds the driver's eyes in the rearview mirror.

BRAD

My grandmother lives there.

DRIVER

Easter vacation with Granny, huh?  
There's a good grandson.

Brad shrugs, turns back to the window.

DRIVER

You know what the Bend's famous  
for, don't you?

BRAD

(tentative)  
What's that?

DRIVER

Han't your granny ever told you  
'bout them Critter things?

BRAD

(feigned ignorance)  
What Critters?

Of course, the Driver doesn't believe a word of it, but plays it  
up like a major local ghost story.

DRIVER

The Grovers Bend Critters, son!  
Kinda like them Smurfs, 'cept  
they're real mean and they ain't  
blue. Couple years ago, I guess  
it was, these furry little  
bugaboos with teeth like your Aunt  
Sally's picket fence took to  
chompin' local belly buttons.  
Bunch of folks hereabouts think  
they's from some kind of  
unidentified flyin' UFO or some  
such. Nasty little sonsabitches.  
(as if proof)  
Made the front page of the  
National Inquisitor two weeks  
runnin'.

(CONTINUED)

CONTINUED: (2)

BRAD

With the two-headed sheep that gave birth to the ghost of Elvis Presley.

DRIVER

Folks around here take it pretty serious. Sheriff said he saw 'em, an' they yanked out his rug on election day!

(thinking about it)

Yep, some say them little boogers terrorized one of the farms outside town. Maybe friends of your granny. The Browns?

BRAD

Don't think she knows any Browns...

ON BRAD'S DUFFEL BAG

We see the nametag on Brad's bag: "Bradley Brown". Brad's hand drops down unconsciously to cover it.

RESUME BRAD AND DRIVER

DRIVER

Pullin' into the bend in just a couple minutes now.

He checks the mirror again, but Brad is staring out the window, a million miles away. The driver gives up, turns the radio up.

10 EXT. "POLAR ICE BURGER" PLANT - DAY

10

It is a warehouse of frozen hamburgers for a large chain of fast-food restaurants. The Happy Cow on the sign proclaims "frozen fresh for the finest in fast foood".

The Greyhound bus heads toward the center of town. A speeding 4X4 comes up from town, honking and blasting heavy metal MUSIC, almost running the Bus off the road. The bus JERKS aside, and the 4X4 races past, narrowly avoiding disaster. The Driver BLASTS the AIR HORN.

11 EXT. HIGHWAY NEAR BROWN FARM - DAY

11

With the 4X4. Wesley, an 18-year-old would-be rock'n'roller in a Whitesnake T-shirt, flips off the bus as it fades in the distance. He drives like a maniac, while MR.

(CONTINUED)



CONTINUED:

QUIGLEY, a middle-aged, balding man more at home playing checkers off a cracker barrel, hangs on, nursing a plain-wrap beer, shouting to be heard.

QUIGLEY  
This had better be worth it,  
Wesley!

WESLEY  
Just keep your seat dry! We're  
almost there!

12 EXT. BROWN'S BARN - DAY

12

The farm is abandoned, paint blistered, boarded over, "FOR SALE" sign creaking and swinging over the "NO TRESPASSING" warning. Otherwise, silence.

A tumbleweed blows through the FRAME; no one's lived here for two years.

And then, telltale rock'n'roll coming from the distance, and the 4X4 SCREECHES into CLOSEUP, throwing gravel, and almost sending Quigley over the windshield.

He tries to catch his breath, but Wesley is already out and on his way. He drains the beer can and follows.

13 INT. BROWN'S BARN - DAY

13

The barn is dark inside; the DOORS are thrown OPEN, and Wesley's SILHOUETTE comes inside, followed by a breathless Quigley.

WESLEY  
Come on, man. Buried treasure,  
right this way.

They make their way through the cobwebs and shafts of dust-moted sunlight through the cracks. It is eerie, a bit spooky.

QUIGLEY  
What exactly are we looking for?

WESLEY  
Collector's items. Nothin' like  
'em. Just like all the other  
weird shit you've got in your  
store.

He leads him into the bowels of the creepy old barn, then starts throwing a pile of hay to the dirt floor.

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CONTINUED:

Wesley GRINS as he finds what he is looking for.

EGGS

He pulls away a last handful of hay, and reveals a pile of extremely unusual EGG-LIKE things. They have a leathery skin, and are mottled with strange color.

They look like prehistoric Easter eggs.

WESLEY AND QUIGLEY

Grinning, Wesley proudly shows his find; Quigley looks from the eggs to the boy, baffled.

QUIGLEY  
What are they?

WESLEY  
I don't know. They're whatever you tell people they are. You could ask ten bucks apiece. Maybe more, now that it's Easter. What do you say?

QUIGLEY  
These things ain't worth dick.

WESLEY  
Okay, fine. I'll take 'em out to K.C., see what I can get from one of them big antique stores.

Quigley doesn't react.

WESLEY  
'Course, a case of Lone Star would save me a lot of trouble.

Quigley considers a moment, then:

QUIGLEY  
Let's load 'em up.

WESLEY  
All right!

14 EXT./INT. BROWN'S BARN - DAY

14

They finish hefting the last of the eggs into the back of the 4X4, hop in, and peel away, leaving the barn doors swinging.

(CONTINUED)

## CONTINUED:

The CAMERA MOVES through their dust, into the hay, to find one of the EGGS they missed. But it is broken open, empty, and there is a telltale TRAIL of SLIME leading from it... as if something came out of it and crawled away!

15 EXT. GROVERS BEND - DAY - INTRODUCTORY MONTAGE 15

It is bucolic, peaceful, long in the tooth, a throwback to a more innocent time. It's a lazy, one-stoplight town.

15A A. A STATUE of some famous Kansan from the Civil War 15A  
sits on its horse collecting bird shit in the middle of  
the town square.

15B B. An old WEATHER VANE barely moves in the nearly 15B  
dead air.

15C C. A CHURCH on top of the hill, with a herd of 15C  
CATTLE grazing in a distant field.

15D D. Two KIDS wake up the SHERIFF from his nap on the 15D  
porch of his office on their skateboards.

15E E. A DOG sleeps upside-down on a sunny sidewalk, 15E  
oblivious to the FLY that keeps buzzing him.

15F F. A BANNER barely waves as it hangs over MAIN 15F  
STREET, heralding the "ANNUAL GROVERS BEND EASTER EGG HUNT".

16 EXT. GROVERS BEND GAZETTE - DAY 16

A small-bed delivery truck gears down to a swift stop. The unseen driver considers a tight parking space in front of the town newspaper office.

The driver makes a sharp turn, backing it fearlessly into the spot, and finds there isn't enough room to open the door. The driver climbs butt-first through the window, falling onto the HOOD of the car next to her.

It is MEGAN MORGAN, 17-year-old heartthrob, and daughter of the newspaper's owner.

MEGAN  
Plenty of room.

As she climbs around to heft a stack of newspapers from the truck, 70-year-old NANA appears on her daily routine. She is JOGGING, sweating through her teen-fashion, brightly colored LEOTARDS, leading a group of PRE-SCHOOLERS down Main Street.

CONTINUED:

CINDY MORGAN, Megan's five-year-old sister is among them. The group rushes past Megan, surrounding her briefly, buffeting her about.

MEGAN  
(grinning)  
Hi, Sis! Dinner's at six!

CINDY  
'Kay!

NANA  
Come on, Children! No stragglers!

And they are gone as fast as they came, leaving Megan in their dust.

MEGAN  
(waving, ironic)  
Hi, Nan!

Hoisting the stack of papers, Megan heads into the newspaper office.

17 INT. NEWSPAPER OFFICE - DAY

17

It is a small, homey office for a small, homey paper. MR. MORGAN, Megan's dad, works over a lighted layout table, with SAL, now a jane-of-all-trades here at the paper, hovering over his shoulder. The LAYOUT is reflected in his GLASSES.

The little paper consists entirely of Morgan, Megan, and Sal.

MORGAN  
Let's pull the photo one column to the left. That way we keep the 4-H Club sidebar, and we can swap the sidewalk weeds issue with the Easter egg hunt right here.

Newspapers under her arm, Megan DINGS through the door.

MORGAN  
(without looking up)  
Hi, honey.

MEGAN  
Hi, Dad. I've got last week's returns.

(CONTINUED)

CONTINUED:

MORGAN

Just drop them back by the typeset, will you?

She DUMPS them in the corner, then goes over to look over their shoulder at the LAYOUT.

SAL

So what do we do with the blue-ribbon thirty-nine pound squash?

MORGAN

Bury it somewhere on page four. I thought you said it was twenty-nine pounds.

SAL

No way. Thirty-nine. I checked the scale on old Jumbo myself!

MORGAN

Better move it up to page two.

Sal MOVES to get some COFFEE, and Megan moves in for a closer look at the layout. She starts putting columns in place, and her dad SLAPS her hand and moves them back.

MORGAN

We're still looking at empty space here.

MEGAN

What about my story on the cherry pit spit contest?

MORGAN

(sarcastic)

I wanted to save that for the monthly supplement. Don't we have something a little more... newsworthy?

INCLUDE SAL AT WINDOW

18

We can SEE through the picture window into the town square. She turns to watch the GREYHOUND BUS pull up outside, and BRAD BROWN disembarks.

INT. GAZETTE - DAY

19

She excitedly sets down the coffee, almost knocking the "Sal Roos-- World Bureau" sign off her desk in excitement.

SAL

I got a stop-press story for you!

CONTINUED: (2)

MORGAN

What's that-- "Greyhound Driver  
Finds Grovers Bend"?

SAL

Brad Brown is back in town!

MEGAN

(moving to window)  
Bradley Brown?

SAL

The boy who cried Critter!

Sal STANDS, grabs her Fisher-Price kiddie CASSETTE RECORDER and  
CAMERA.

SAL

We don't want to get scooped on  
this one, Mr. Morgan!

MORGAN

Not much chance of that. We're  
the only paper within eighty  
miles. And definitely the only  
one to give a shit.

SAL

But this is big news in Grovers  
Bend.

(dramatic)

What happened to the family?  
Where are they now? Did the furry  
guys follow them there? Inquiring  
minds want to know!

MEGAN

(finishing the familiar  
commercial)  
"Like mine!"

MORGAN

Cute. That might have been news  
two years ago, Sal, but not any  
more. Nobody believes that  
malarkey. Grovers Bend just wants  
to forget about that night.

(beat)

We'll fill with Megan's cherry  
pits.

The Church tower tolls the noon BELL. Sal is disheartened.

(CONTINUED)

CONTINUED: (3)

SAL  
There's the noon bell. Can you  
cover the phones so I can get  
lunch, Megan?

MEGAN  
Sure, go ahead, Sal.

Sal heads out. Megan teases her father.

MEGAN  
Ooh, you're so gruff. Just like  
a real editor!

Morgan swats her butt.

20 EXT. HARV'S AIRSTREAM TRAILER - DAY

20

Outskirts of town. It is a tumble-down structure, alone and  
depressing. SAL pulls up in her VW BEETLE with the PRESS CARD  
in the window, and rushes up to the door.

When she knocks on it, it eases open. The doorhandle won't  
latch.

21 AT DOOR

21

The door opens to reveal HARV, sitting in his underwear watching  
a game show on his beat-up black-and-white TV.

He looks up, annoyed and embarrassed to be seen this way,  
especially by a member of the opposite sex.

Sal turns away, and Harv throws a towel around himself and  
thunders to the door.

HARV  
What the hell are you doing here?

SAL  
Important business! Brad Brown  
is back in town!

Harv REACTS to the name, but feigns indifference.

HARV  
Well, on the Important Chart, I'd  
put that just above pineapple  
quiche, and just below a pimple  
on the ass.

(CONTINUED)

CONTINUED:

SAL

I thought you'd want to talk with him, Sheriff; you know, about the Critters and all.

HARV

And why in hell would I want to do that? If I never talk to nobody about them things-that-shall-not-be-named-in-my-presence again, I'll die a happy man. 'Sides, I ain't been sheriff for two happy years.

Sal is disappointed. Harv throws a look over his shoulder.

HARV

Now, be a good girl and go on home, Sal. They're goin' into the bonus round.

SAL

(crestfallen)

Sorry to bother you, Harv.

Harv closes the door on her, and she heads out.

22 EXT. QUIGLEY'S CURIOS SHOP - DAY

22

It is a tumble-down shack, with ancient gasoline pumps and other junk that won't fit inside the store out on what once was a lawn. Very peculiar place, lots of very strange GEEGAWS inside and out.

Wesley and Quigley PULL UP in the 4X4, and start to unload the strange EGGS from the back.

Wesley approaches the gate first, and suddenly, CHILI-DOG appears, snapping and foaming at Wesley, who leaps out of the way without dropping any eggs.

WESLEY

Quigley! Get your goddamn dog outta the way!

QUIGLEY

Chili-dog! Go out back! You heard me, you miserable sonofabitch! Go on!

(CONTINUED)



CONTINUED:

The dog just keeps barking and snarling at Wesley, and Quigley has to yank the dog by the collar and hook him to the chain, keeping him just out of reach.

QUIGLEY  
It's just a dog, pussy.

WESLEY  
So's Cujo.

And they carry eggs inside.

23 INT. QUIGLEY'S CURIOS SHOP - DAY

23

Creepy. Lots of strange things: taxidermy, machines, junk on every shelf and counter.

WESLEY  
Where do you want this shit?

QUIGLEY  
Just dump 'em in the corner over there.

And they stack them up.

WESLEY  
So... what about the brewskis?

Quigley gestures at the opposite corner, where a stack of cases reach floor to ceiling.

Wesley goes over to grab a case off the top.

WESLEY  
This is all that plain-wrap piss.  
We agreed on Lone Star.

QUIGLEY  
Ain't got no Lone Star.

WESLEY  
(pissed)  
Then I'm taking two.

Quigley shrugs, and Wesley grabs the beer. Then he spots some other worthwhile bounty: a stack of PLAYBOY MAGAZINES on the counter.

WESLEY  
An' a couple of these.

(CONTINUED)

CONTINUED:

Before Quigley has time to object, Wesley stuffs the magazines under his arm and EXITS.

QUIGLEY  
I hate teenagers.

From the yard, we HEAR Chili-dog BARK viciously (o.s.), and Wesley YELLS. There is a crash, and then we HEAR the 4X4 fire up and pull away (o.s.).

Quigley smiles and looks at the pile of eggs.

QUIGLEY  
Now, what the hell do I do with you?

24 EXT. BRAD'S GRANDMOTHER'S HOUSE - DAY

24

It is a cute, midwestern gingerbread house. There is a sign in front: "Nana's Day Care Center". There are big CUTOUTS of animals and cartoon characters sticking out of the lawn.

Brad, carrying his duffel bag, heads up to the door.

25 INT. NANA'S LIVING ROOM - DAY

25

Lots of drawings by children adorn the walls. And a framed photo of Jane Fonda in workout togs.

Nana is serving a handful of kids their carrot and celery sticks and yogurt when the DOORBELL RINGS.

The KIDS frown as they are served. One LITTLE BOY dares to object.

LITTLE BOY  
Don't you have any Twinkies or Ho-Hos?

NANA  
(shivers at the thought)  
Fresh vegetables are high in fiber, and you need fiber for a healthy b.m. You don't want to get constipated, do you?

And she rushes to the door, and is thrilled to see Brad there.

NANA  
Bradley! Come in, come in!

(CONTINUED)

CONTINUED:

BRAD

Hi, Nana.

To his tremendous embarrassment, she hugs and kisses him; the Kids are giggling behind her.

NANA

Look at you! You're shootin' up  
like a stinkweed!

(sniffing)

You been eating red meat?

BRAD

(guilty)

Just the occasional hamburger...

NANA

Worst thing you could do to that  
body! Come in and have a good  
snack with the children.

He closes the door behind himself, then, remembering something:

BRAD

Wait! I brought you something!

And he hands her a bag. She is delighted, wondering what it could be. It is a bag full of STRING, and nothing could excite her more. She holds it up to show it to the kids.

NANA

Children, look! More string!

And they go over to add it to the four-foot STRING BALL in the corner.

NANA

You've always been the thoughtful  
one, Brad.

BRAD

(diplomatic)

It's from all of us.

DISSOLVE TO:

26 INT. NANA'S ATTIC - NIGHT

26

We can see the slice of moon in the clear Kansas sky through the window. The attic is crammed with STUFF, much of it from the old Brown farm.

(CONTINUED)

CONTINUED:

Brad is picking through everything, then finds a BOX marked with his name. He picks through it; it brings back memories... even though he's outgrown the CHERRY BOMBS, SLINGSHOTS, COMIC BOOKS and POSTERS

And then, something strange: a big, black, ELECTRONIC DEVICE: the communicator. He'd almost forgotten about that.

BRAD  
(a whisper)  
The Communicator...

Then, continuing his search of the past, he finds something at the bottom of the box. A couple pieces of paper.

One of them is a SNAPSHOT from happier times: Brad and Charlie standing in front of the Brown farm, arm in arm, SLINGSHOTS proudly displayed.

A torn piece of PAPER flutters to his feet. He picks it up, looks at it. It's a newspaper clipping. There's a picture of Charlie there, with the headline: "LOCAL RESIDENT DISAPPEARS".

Brad becomes sad, wistful.

BRAD  
(whispering to himself)  
I sure do miss you, Charlie?  
Where did you go to?

The CAMERA MOVES from Brad and the clipping, through the attic, and up to the window, framing the haunting night sky. In the DISTANCE, we can see one of the STARS softly STREAKING ACROSS the SKY.

27 EXT. SPACE - BOUNTY HUNTERS' SHIP 27

The ship ROARS through space.

28 INT. BOUNTY HUNTERS' SHIP 28

Ug pilots the ship as Lee sleeps, cocooned in webbing. Charlie sits in the chair next to Ug, looking through the VIEW SHIELD at the gradually approaching planet Earth. He glances over to the sleeping Lee.

CHARLIE  
Hey, Ug. How come you still look  
like that rock'n'roll guy, when  
Lee's still a cheesehead?

(CONTINUED)

CONTINUED:

UG  
Not cheese. Blank.

CHARLIE  
Whatever.

UG  
Ug body fit pretty good. Lee stay  
blank until find body that fits.  
Can't live in wrong form. Gets...  
cramped. Squeeze you out.

CHARLIE  
You mean, like a kid outgrows his  
clothes?

Ug nods.

CHARLIE  
So, you're gonna look like this  
'til you die?

UG  
Maybe. Hold face as long as Ug  
can. Ug happy. Charlie happy?

But Charlie's mind is elsewhere, staring at the Earth again. He  
goes quiet, pensive. Ug glances at him, noticing.

UG  
Charlie quiet.

CHARLIE  
Charlie thinkin'.

UG  
What thinking?

CHARLIE  
Just about goin' back home after  
all this time. It's weird.

UG  
Not want home-going?

CHARLIE  
I don't know. On Earth, I'm  
Captain Zero, a big nobody. I've  
got one friend; everybody else  
thinks I'm a dick. Heck, I was  
(more)

(CONTINUED)

CONTINUED: (2)

CHARLIE (Cont'd)  
a alien on my own planet! But  
out here in space, I got me a good  
job! I'm like that German Conan  
guy! I'm somebody!

UG  
Charlie stay only if Charlie want  
stay.

CHARLIE  
Really? You'd let me come back  
with you guys? You wouldn't,  
like, just leave me on earth?

UG  
(confirming)  
Charlie bounty hunter.

Charlie suddenly starts feeling much better, proud, even a  
little cocky.

CHARLIE  
Yeah! Charlie bounty hunter!  
Thanks, Ug. You're okay, you know  
that?  
(beat; looks at  
controls)  
Can I steer?

29 EXT. HAPPY COW FAST FOOD RESTAURANT - DAY

29

It's part of the massive chain serviced by "Polar Ice Burgers";  
spic and span clean. You can tell there are thousands of them  
that look exactly the same.

Megan is at the walk-up window, collecting the lunch order for  
the newspaper.

She turns to unexpectedly face Wesley, reeking of cheap beer,  
his eyes already bloodshot.

Megan tries to ignore him, walk around him, but he steps right  
in front of her.

MEGAN  
Leave me alone, Wesley.

WESLEY  
I couldn't stand for you to be  
alone, woman.

(CONTINUED)

CONTINUED:

MEGAN  
You're drunk.

WESLEY  
An' tomorrow I'll be sober.

MEGAN  
But you'll still be ugly.

WESLEY  
Oooh!  
(smiling through the  
fog)  
Why don't you have a beer with  
me? It's warm, but hey, it's a  
beer.

MEGAN  
I don't drink. Now let me go.  
He grabs her arm.

WESLEY  
Why don't you like me?

MEGAN  
I'm just not the Van Halen type.

WESLEY  
All right! I hate that old fart  
music, too! Whitesnake and Def  
Leppard rule, right?

MEGAN  
I don't even know who they are!

WESLEY  
So, I'll teach you! I wrote a  
song for you, you know.

MEGAN  
Oh, yeah? What's it called?

WESLEY  
"I Want to See You Naked."

MEGAN  
You're disgusting.

WESLEY  
Not after a couple of beers. Come  
on, be sociable.

(CONTINUED)

CONTINUED: (2)

She slaps his hand away and tries to leave. That pisses him off; he whirls her around to face him, and the food splatters on the concrete at their feet.

BRAD

(o.s.)

Leave her alone!

A hand grabs Wesley's arm, and the thug turns around to see Brad-- half-a-foot shorter and two years younger-- standing behind him. Wesley stands to full height, glaring at the young intruder.

BRAD

(suddenly less  
demanding)

Just, you know, cool it, okay?

Wesley GRINS, and gives Brad a SHOVE.

WESLEY

Well looky here. It's little  
Bradley Brown. Haven't seen you  
in a long time, Pee Wee. But not  
long enough. How's your little  
space monsters?

Megan pulls away, rushing off to her pickup. Wesley starts after her, but Brad stands in his way.

BRAD

I don't want to have to hurt you.

Wesley LAUGHS.

WESLEY

You hear that? The mouse don't  
want to have to hurt me.

BRAD

(taking a Karate Kid  
stance)

I'm warning you. I've been taking  
karate. I'm warning you, I just  
registered these (re: hands) as  
lethal weapons with the sheriff...

Wesley shoves Brad to the asphalt. Brad is up in a flash, and in a flurry of karate moves, is on the thug. But without any effort at all, Wesley grabs Brad by the foot, yanking him into the air, and punches him in the stomach. Embarrassing.

(CONTINUED)



CONTINUED: (3)

He's about to mop up the street with Brad, when Megan's HORN BLASTS, and the truck is between them.

MEGAN

Get in!

Wesley is pushed aside as Brad scrambles into the cab, and Megan PEELS AWAY.

The drunk Wesley gives up; it's too late to follow now.

WESLEY

You shouldn't've come back,  
Critter boy! Nobody wants you  
here!

The truck PEELS AWAY, leaving Wesley in its dust.

30 TRAVELING - MEGAN'S PICKUP TRUCK - DAY

30

Brad catches his breath, as Megan drives.

BRAD

Good thing you pulled me off him.  
I could've hurt him pretty bad.

Megan suppresses a smile, looking at his scraped-up clothes and face.

BRAD

You think I'm kidding?

He rattles on, not waiting for her answer. She's amused, very much the older woman. One year is a lot.

BRAD

When you've got a command of the  
ancient arts, you have to practice  
self control.

MEGAN

It's quite a responsibility.

BRAD

It is.

His serious face turns into a smile. He knows he's acting like a kid.

BRAD

Thanks for the getaway. I'm--

(CONTINUED)

CONTINUED: (4)

MEGAN  
Bradley Brown.

Brad is surprised she knows him.

BRAD  
Do I know you? Did we go to  
school together?

MEGAN  
(nodding)  
You always used to throw cherry  
bombs in the trash cans.

BRAD  
You were a friend of my sister's!

She starts to answer, but he cuts her off.

BRAD  
No, you're not that old. You a  
senior?

Brad hasn't a clue. Megan is amused, enjoying watching him try  
to puzzle it out.

MEGAN  
"Sister Zitster"?

BRAD  
You're Megan Morgan? Nawwww...  
Megan Morgan had, uh...

MEGAN  
Pony tail and braces. And  
pimples. Homely.

BRAD  
No, not homely...

MEGAN  
Yes?

BRAD  
You know, brainy looking.  
Spelling bee winner type. Maybe  
kinda, you know... plain.

She nods. She remembers. He looks her over from head to toe.  
She lets him.

The good looks of the older woman intimidates him a little. She  
relates to him like a little brother.

(CONTINUED)

CONTINUED: (5)

BRAD  
Your dad still run the newspaper?

MEGAN  
(nodding)  
I'm a reporter there.

BRAD  
(impressed)  
Really? Kinda like Jimmy Olsen...  
with cleavage.

Amused, she lets him know with a look that he has gone too far.  
He BLUSHES.

31 EXT. NANA'S HOUSE - DAY

31

The pickup pulls into the driveway. Brad slides out.

MEGAN  
How long are you in town?

BRAD  
Just through Easter vacation.

MEGAN  
Where do you guys live now?

BRAD  
Up in Kansas City.

MEGAN  
K.C.K. or K.C.Mo.?

BRAD  
(suspicious)  
This isn't for the Gazette, is  
it?

MEGAN  
(rolling her eyes)  
I'm thinking of going to college  
there next year, okay?

BRAD  
Sorry. I just get nervous about  
reporters and stuff.

Because of all that talk about  
the Critters?

(CONTINUED)

CONTINUED:

BRAD

It wasn't my fault!

MEGAN

Nobody said it was! I'm sorry.

BRAD

I just don't like to talk about that stuff.

(ending the conversation)

Thanks for the ride. See you around, maybe.

MEGAN

Maybe.

And she backs the truck out of the drive as Brad goes to the house.

32 INT. QUIGLEY'S CURIOS SHOP - DAY

32

Nana and CINDY, an adorable little 7-year-old girl, are nosing through the bizarre contents of the shop.

Nana grimaces at the dust and grime as she calls out for the absent owner.

NANA

Mr. Quigley? Len, are you here?

Cindy is looking around at the stiff stuffed animals, getting the creeps.

CINDY

Nana, it's scary in here.

NANA

It's okay, Cindy. Nothing here can hurt you.

(re: stuffed frog)

'Specially no dead frog. Now, don't touch, hon.

Suddenly, Quigley APPEARS behind them, and both of them jump, knocking the frog to the floor, where it breaks and leaks SAWDUST.

Quigley has a bit of a buzz on, tries to suppress a belch. Granny and Cindy grimace from the stench.

(CONTINUED)

CONTINUED:

NANA  
(disapproving, trying  
to shield Cindy from  
him)  
Where are those Easter Eggs you  
called me about?

QUIGLEY  
They're back here.

He leads them through the shadows to the back.

QUIGLEY  
(to Cindy)  
Don't touch!

CINDY  
I wasn't!

And they step up to the EGGS.

NANA  
(impressed)  
Oh, my! Where on Earth did you  
get these?

QUIGLEY  
(thinking fast)  
They're from Europe.

NANA  
Why, these are just special,  
aren't they, Cindy Lou?  
(Cindy nods)  
And now, what are you asking for  
these, Len?

QUIGLEY  
Ten bucks each.

NANA  
But that's not what you'd charge  
the church, now, is it?

QUIGLEY  
(ashamed)  
'Course not.

NANA  
I'll give you twenty dollars for  
a dozen of 'em.

QUIGLEY  
Twenty-five.

(CONTINUED)

CONTINUED: (2)

NANA

Twenty.

Quigley just GRUNTS, giving in.

NANA

I'll see you at the Church  
tomorrow, won't I?

QUIGLEY

Church? No, I'm afraid I can't  
tomorrow.

NANA

Now don't be silly. We need you  
to ush. We haven't seen you in  
the longest time.

QUIGLEY

Couldn't hurt me, I s'pose.

NANA

You might earn your wings after  
all. 8:30 sharp.

She peels off a twenty.

33 EXT. STREET IN FRONT OF MORGAN HOUSE - DAY

33

Nana and Cindy come up the street, with Cindy pulling the wagon  
with the eggs in it. A breeze is starting to kick up.

NANA

Thank you for helping me, Cindy.  
I've got a present for you for  
being such a good girl.

She reaches into her big cloth bag, and pulls out a chocolate  
EASTER BUNNY, and hands it to Cindy.

CINDY

Wow, a chocolate bunny! Thanks,  
Nana!

NANA

It's better than chocolate, hon;  
it's carob! And you might as well  
take one of these, too.

And she gives her one of the Special Eggs. Cindy is thrilled,  
and her excitement delights Nana. She gives her a hug and a  
kiss, and the little girl runs inside.

34 RESUME INT. QUIGLEY'S SHOP - LATE AFTERNOON

34

Quigley is looking around for his dog, who is nowhere to be found.

QUIGLEY

Chili-dog! Come on, time to eat,  
boy!

(dead silence)

Chili! Chow!

(nothing)

Well, guess you'll come back when  
you get hungry enough.

He dumps a disgusting-looking can of GENERIC DOG FOOD into  
Chili-dog's dish.

QUIGLEY

But I'm closing up an' headin'  
home.

He starts to go out, but it's getting a bit chilly. He shivers,  
then grabs an old windbreaker and throws it on before he EXITS.

There is a BREEZE, and it blows the WINDOW OPEN. We see the  
haphazard pile of remaining EGGS in a pile by the corner next to  
the SPACE HEATER, and slowly move toward it.

The SPACE HEATER KICKS ON as the temperature cools down, and the  
EGGS begin to get WARM. Uh oh...

35 EXT. DOWNTOWN GROVERS BEND - TOWN SQUARE - NIGHT

35

The TOWN STATUE is proudly lit, signaling nightfall. Lights go  
up as night comes down.

36 RESUME QUIGLEY'S SHOP - NIGHT

36

Various cuts. Creepy junk and stuffed animals in the moonlight.  
The DOG FOOD drawing flies. Crickets CHIRR (o.s.). The OPEN  
WINDOW creaks as it rocks open and shut.

ANGLE - DOGGIE DOOR

It suddenly BANGS OPEN, and Chili-dog ENTERS, knowing it's time  
for dinner. We MOVE THROUGH the shop with him, and up to his  
bowl.

He approaches the bowl, which is partially obscured, and STOPS.  
Something is strange; he COCKS his head, takes a step back.

There's something we can't see in his bowl.

(CONTINUED)

CONTINUED:

We can HEAR something EATING-- wetly-- from the bowl. Chili-dog starts BARKING. A WET SOUND on the floor behind him. The dog WHIPS his head around, and faces something we cannot see.

The dog starts freaking out, barking in several directions, lots of interplay with things that are offscreen.

Finally, Chili-dog is backed up against the wall, his hackles up, barking ferociously.

37 EXT. QUIGLEY'S SHOP - NIGHT

37

It sits motionless in the moonlight, as we HEAR Chili-dog's tortured, dying CRIES. Then, silence, and the creaking of the open window...

38 EXT. MORGAN HOUSE - NIGHT

38

Cindy's little red wagon sits on the porch.

39 INT. MORGAN LIVING ROOM - NIGHT

39

Cindy, in her nightgown in front of the TV, is getting tired as she plays with the Easter Egg. Mr. Morgan is on the couch behind her.

Cindy's eyes are starting to droop.

MORGAN

(playful)

Looks like somebody's getting  
sleepy!

That startles her to wakefulness.

CINDY

Not me!

MORGAN

Go on, honey. You've got to be  
bright-eyed and bushy-tailed for  
the Easter Egg hunt in the  
morning.

CINDY

I don't have a tail!

MORGAN

Come on, Sister. I'll tuck you  
in.

(CONTINUED)



CONTINUED:

She gathers up the Egg and the carob bunny, and her Dad picks her up and playfully runs her up the stairs.

MORGAN

You save that chocolate bunny for Easter, Cis. I don't want you eating that in bed tonight!

CINDY

It's carob!

40 INT. CINDY'S BEDROOM - NIGHT

40

Dad flies his giggling daughter onto the bed and tucks her in. We shoot him from chest down here, a kid's eye view in low angles.

He tucks her in, then gives her a kiss.

MORGAN

Night night, sleep tight, and don't let the bedbugs bite!

CINDY

We don't have any bedbugs!

MORGAN

(teasing)

Then what's that in your hair?

He makes clicking noises in her hair with his fingernails, a nightly routine that makes her giggle.

CINDY

Night, Daddy. I love you.

MORGAN

Love you.

And Dad heads out, turning off the lights. The room is cute, comforting, a perfect little girl's room. Jolly toys and dolls, happy wallpaper, ballet dancers, toy horses, etc.

Cindy tucks her Easter BOOTY under the bed, and snuggles into her Smurf bedding, getting all cozy and toasty.

The CAMERA DROPS DOWN to below the bed. The Egg and the carob bunny are right underneath, next to a floor HEATER REGISTER, blowing forced HEAT into the room, making the tassels on the bedspread vibrate gently.

(CONTINUED)

CONTINUED:

The Bunny is starting to SWEAT and DROOP; the HEAT is already getting to it.

The EGG is also responding to the heat. Its COLOR seems to brighten, intensify. And it seems to MOVE! It seems to emit a soft, weird HUM: an almost hypnotic SOUND.

Soon, there is no doubt. The Critter Egg is about to HATCH! It jerks, bulges, starts to split open, releasing FLUID to leak onto the carpet.

ANGLE UNDER BED - BABY CRITTER P.O.V. - INSIDE EGG

Pitch black. But LIGHT ENTERS through CRACKS in the egg, overexposed, blinding.

As CHUNKS of the Egg fall away, we get accustomed to the light, look around through very WIDE ANGLE LENS. The first thing we see is the Carob Bunny, half-melted, distorted.

We BREAK FREE of the Egg, and look around. Cindy's HAND drops into the frame, dangling from above. We MOVE TOWARD IT, and HEAR an o.s. STOMACH RUMBLE.

The hand pulls away, and we scope the joint. We SEE a MAD BALL toy, SLITHER over to it, and take a bite out of it. It is spit out.

Tension building as Cindy's arm and leg drop over the side; we know it's only a matter of time before it bites. Low, creepy, speedy MOVEMENT. Sniffing at the melting chocolate bunny.

We HEAR RUSTLING in the bed above, and Cindy starts COUGHING o.s.

We LICK OUR CHOPS and move out from under the bed, and look up at the little girl from the floor.

CINDY  
(coughing, calling out)  
Daddy! I need a drink of water!

Moving in for the kill; danger; SCARY MUSIC.

Just as we are about to climb the covers and get the girl, the DOOR OPENS behind us! We WHIP AROUND just in time to see a HUGE FOOT tromp down on us! SQUASH TO BLACK.

ANOTHER ANGLE

Dad looks at the mess on the floor... right next to the puddle of melted bunny sticking out from under the bed.

(CONTINUED)

CONTINUED: (2)

CINDY'S DAD  
Oh, Sister! Your Easter candy's  
a mess!

She leans over the edge of the bed to look.

41 EXT. KANSAS COUNTRYSIDE - OUTSKIRTS OF GROVERS BEND - 41

The sun spreads over the planed horizon, as a ROOSTER CROWS. We can see the tiny hamlet of Grovers Bend nestled in the distance.

42 EXT. CHURCH - MORNING 42

Sunrise behind the venerable old building. A banner advertising the Easter Egg Hunt and the morning's special services flaps in the breeze.

43 INT. CHURCH KITCHEN - MORNING 43

Lots of activity: old church ladies are buzzing about, led by Nana, planning the morning's Egg Hunt, pulling eggs from the 'fridge, assembling Easter decorations, blowing up balloons.

There are plenty of colored eggs... including the stenciled and colored Critter Eggs. There is no mistaking them.

REVEREND FISHER ENTERS; he is young and bearded, with a beaming SMILE. He reaches for one of the Critter Eggs.

REVEREND  
Look at that! That's really  
special, girls. You ladies are  
doing a wonderful job!

NANA  
(playfully slapping his  
hand)  
Those are for the children,  
Reverend!

SHERIFF PRITCHETT ENTERS, looking like he'd rather be anyplace else.

PRITCHETT  
(grumpy)  
Easter Bunny's here.

(CONTINUED)

CONTINUED:

NANA  
Right on time, Sheriff! Midge,  
will you get Sheriff Pritchett  
the costume?

She brings out a big EASTER BUNNY COSTUME in a plastic cleaner's  
bag, gives it to the Sheriff. He grimaces.

PRITCHETT  
Where can I change?

NANA  
What do you say, girls? How 'bout  
right here?

NANA  
(the girls twitter)  
Just kidding, Reverend. The  
bathroom's right over there,  
Sheriff.

REVEREND  
(checking his watch)  
Better hurry, ladies.

44 EXT. CHURCH GARDEN - MORNING

44

The church ladies are hiding the decorated Eggs in the garden  
around the church.

Nana tucks a Critter Egg under a large leaf. Oddly, the egg  
wobbles back into the sunlight. She pushes the obstinate egg  
back under the leaf, then stands up, wiping her brow.

NANA  
(to another church lady)  
Gonna be a warm one today...

She moves on, but the view holds. Seeking warmth, the critter  
egg rolls back into the sunlight.

We CRANE UP to include the Church and its surroundings from HIGH  
ANGLE as cars are pulling up, and MEN, WOMEN and CHILDREN arrive  
in their Easter finest for the services.

The KIDS all rush around to the Church Garden, eager to begin  
the hunt.

ORGAN MUSIC STARTS, coming from inside the church.

45 ANGLE - CRITTER EGG

45

It seems to SQUIRM, VIBRATES a little. Then... a CRACK!

46 EXT. CHURCH - DAY - ANOTHER ANGLE

46

While some of the church ladies corral the over-eager kids, Nana is looking impatiently through the arriving throng.

NANA

Just be patient, children. Any minute, now.

Then, Quigley's beat-up pick-up comes wheezing to a stop, and he rushes out. We can tell he's a little tipsy, even if Nana can't.

Nana rushes up to him, piqued.

NANA

Len, where have you been? You run on over to the garden so we can start the hunt!

He nods, chastised, and heads over to the crowd of waiting kids. Nana rushes back to the waiting group of children, her hands high in the air.

NANA

Let the hunt begin!

The kids CHEER, and excitedly overrun the garden to seek out their treasures.

NANA

You'd better look close, 'cause there's some special eggs that we hid real good!

47 EXT. CHURCH GARDEN - DAY

47

Children are searching the high grasses, their Easter baskets slung over their arms. A handful of adults watch from the sidelines, but many are heading into the church.

VARIOUS ANGLES

Children find eggs and prizes.

LOW ANGLE P.O.V. SHOTS

Ominous movement through the grasses. Children's FEET moving through. SCARY MUSIC.

Still moving through the plants, pushing them aside. Spot a BUG. Move up to inspect it. Move all the way up to it, pull back and the bug is gone. CHEWING SOUNDS. Yech.

(CONTINUED)

CONTINUED:

RESUME KIDS

They innocently continue the hunt, oblivious to the activity at their feet.

RESUME LOW ANGLE P.O.V.

A child's FEET go right by us. We move that way, STALKING the children. We reach the EDGE of the vegetation. A tiny CRITTER HAND reaches out to MOVE THE GRASS AWAY, and get a better view of the kids.

There is a Critter Egg next to us; the Critter Hands reach over, and move it into sight.

CINDY is the first to spot it. She rushes up, and kneels down to pick up the Egg. She reaches for it, and when she touches it, its COLOR BRIGHTENS. Cindy pulls her hand away, fascinated, if a little startled. We HEAR the o.s. HEARTBEAT of the WATCHING CRITTER.

The EGG begins to HUM, a calm, hypnotic SOUND. Cindy is ENTRANCED. Uh oh...

Just as she reaches to pick it up, a PAIR of BURLY ARMS grabs her from behind!

ANOTHER ANGLE

It is Quigley! He's trying to help, but she SCREAMS.

QUIGLEY  
Come on, girly, you're gettin'  
a little too far from church!

Nana, spotting the commotion, rushes up and grabs Cindy from him.

The CHURCH BELLS begin to TOLL, calling everyone to service, and the HUNT is broken up.

NANA  
(calling out)  
That's the bell, children. We'll  
continue the hunt after the  
service! And I have it on good  
authority that the Easter Bunny  
himself just might make an  
appearance! Go on inside, Cindy.  
I'll be in in a minute.

As the children REACT, we HEAR a GRUMBLE of Critter gibberish; it sounds a lot like "oh, fuck!"

(CONTINUED)

CONTINUED: (2)

She watches the children go, then faces Quigley angrily, noting for the first time that he is drunk.

NANA

Shame on you, Len! Letting those  
little children see you drunk!  
And on Easter Sunday, no less!  
You should be ashamed of yourself!  
Go on home! Hurry up now, before  
the Reverend sees you!

Dazed, Quigley goes right back into his truck, and with some difficulty, drives away.

48 EXT. HIGHWAY - DAY 48

Def Leppard BLARING, Wesley roars past in his 4X4. Something flies off the back, but he doesn't notice.

49 EXT. ROADSIDE DITCH - DAY 49

It's a Playboy magazine. It falls into the ditch.

50 EXT. SPACE - FAVORING EARTH 50

The Bounty Hunters' SHIP banks toward the Earth.

51 INT. CHURCH - DAY 51

Brad ENTERS, looking around for a place to sit, but the church is filling up. He takes a seat in a section on the right. ORGAN MUSIC continues.

ANGLE - ANOTHER ROW

Megan and her father are seated in the middle of a row on the left. Megan leans forward, spotting Brad; she's been waiting for him. She looks disappointed that he found a seat somewhere else.

REVERSE - FAVORING BRAD

He's looking around, uncomfortable here. Lots of locals turn to look at him. People MOVE to give him wide berth. He's particularly ill at ease sitting in a vast expanse of newly empty pew.

He turns to see Megan WAVING at him from the other side. He gives an embarrassed smile, and looks away with a timid wave.

(CONTINUED)

CONTINUED:

Mr. Morgan notices, and subtly leans forward to block their view of one another.

52 INT. CHURCH BATHROOM - DAY 52

Sheriff Pritchett is in his undershirt and boxers, kicking off his shoes. He tears the plastic off the bunny costume, and shakes it out, holding it up to face him.

PRITCHETT

How did I let her talk me into this?

And he sticks a foot inside.

53 EXT. CHURCH GARDEN - DAY 53

Critter eggs warm in the sun.

54 RESUME INT. CHURCH 54

With a flourish, the ORGAN MUSIC ENDS, and Reverend Fisher takes his pulpit. He waits for the chattering to cease.

55 EXT. FRONT OF CHURCH - DAY 55

Wesley pulls up right in front of the church, the tires of the 4X4 throwing gravel. This time, as a concession to church, he is wearing a T-Shirt with a jacket and tie printed on it.

He pulls up some flowers in front, then barges inside.

56 RESUME INT. CHURCH 56

Wesley ENTERS, his boots tromping loudly through the dead silent church. Lots of eyes on him. He spots Megan, makes his way over.

Though there is no seat near her, he barges through anyway, squeezing his way in, to her terminal embarrassment.

With the shoving aside, the fat man at the end of the row is pushed off the edge, and dumped unceremoniously to the floor.

Wesley hands her the flowers he ripped off, dirt from the clump at the roots drizzling her, but she tries to ignore him, annoyed.

ANGLE - BRAD

He can't help feeling jealous.



57 INT. CHURCH KITCHEN - DAY 57

The children are corralled here under Nana's watchful eye, fussing anxiously with their baskets, eating jelly beans, coloring Easter cut-outs.

58 EXT. CHURCH GARDEN - DAY 58

As another Critter egg cracks open!

59 RESUME INT. CHURCH 59

REVEREND

Welcome, one and all. Today, of course, is the day of Resurrection, so it seems only fitting that some of you have chosen this day to resurrect your church-going habit.

A titter from the congregation. SELECTED SHOTS of townspeople, some we've met, some we haven't. They're all looking at the attendees who aren't regulars, including Brad and Wesley.

60 EXT. CHURCH GARDEN - DAY 60

Dressed as the Easter Bunny, Pritchett wanders into the garden before he notices there's a wide-open zip-up fly in the suit.

Try as he might, he can't get it to zip.

PRITCHETT

This is great. The Easter Bunny with his Tehachapee hangin' out. Give those youngsters a real education!

He gives up; it won't close. Instead, he starts practicing his HOP, looking very silly. He stops, eyeing the ground. He bends over to inspect a cracked-open Critter Egg.

He PICKS IT UP, then drops it like a hot potato when SLIME oozes from the shell.

PRITCHETT

What the hell was in you?

He crouches down to look but not touch.

CLOSE ON BUNNY SUIT FLY

It maws open. In a lightning FLASH, THREE FURRY BLURS WHISK into the suit!!

(CONTINUED)

CONTINUED:

Pritchett JERKS to attention. For a moment he doesn't move, rooted in shock. There is a demon wind of activity under the bunny suit; we can see the BABY CRITTERS circling under the bunny fabric like little CYCLONES!

Pritchett bounds away as if he were on fire, snatching and pounding at himself, trying anything to evict his demons!

61 RESUME INT. CHURCH

61

REVEREND

(reading scripture)

"... and when they looked, they saw that the stone was rolled away: for it was very great. And entering into the sepulcher, they saw a young man sitting on the right side, clothed in a long, white garment; and they were affrighted..."

Suddenly, a stained-glass window IMPLODES! A collective GASP from the congregation as Pritchett staggers a few steps inside before crashing into the altar!

REACTION SHOTS - BRAD - MEGAN - REVEREND - WESLEY

All horrified.

ANGLE ON PRITCHETT

He stops thrashing, dead. The bunny suit, now more red than white, is shredded horribly-- and through the shreds, we see that Pritchett's stomach is missing!

People start to gather around in horror-- at a safe distance. Brad steps to the front; he's seen damage like this before, but isn't about to mention it... He hopes it isn't... them...

62 EXT. GROVE OF TREES - DAY

62

The Bounty Hunters' ship is coming down from the heavens, setting down amid a grove of trees outside town.

A portal opens in the ship. Ug and Lee come outside, leading with their blasters, Ug squinting in the harsh Kansas sunlight. Lee would squint if he had eyes.

Charlie comes out sheepishly behind them, looking out across the vast expanse of familiar flatlands.

(CONTINUED)

CONTINUED:

CHARLIE

Oh, jeez... we're back home...

Ug makes a quick visual check to see that the ship is hidden well enough, then he and Lee embark on their reconnaissance mission. Charlie scrambles to not be left behind.

CHARLIE

Hey, you guys, wait up!

63 EXT. CHURCH - DAY

63

Nervous church-goers loiter in small, nervous groups. Some of the women are crying, lots of comforting.

Megan, her face ashen, is looking for someone. We FOLLOW HER as she turns a corner...

64 EXT. SIDE OF CHURCH - DAY

64

... and finds Brad sitting alone on a planter, studying something he holds.

MEGAN

(upset)

There you are! My dad just ran your grandmother home. Are you okay?

BRAD

(distracted)

Yeah, I'm all right.

MEGAN

What are you doing out here?

BRAD

I didn't like the way everybody was looking at me. Like it's all my fault or something.

She sits down next to him, a vote of confidence. Only now do we see the hatched CRITTER EGG in his hands.

MEGAN

What's that thing?

BRAD

If it's what I think-- and what happened to the sheriff is why I think it-- we're in deep shit.

(CONTINUED)

CONTINUED:

He throws it on the ground, and it splits into many pieces.

BRAD

We've got to get help.

MEGAN

You're not going to start that  
Critter stuff again, are you?

BRAD

You saw the sheriff! There's  
something weird going on here...

(beat)

Did you drive?

(she nods)

Come on!

MEGAN

Where are we going?

He doesn't have time to explain. He drags her to the parking lot.

65 INT. QUIGLEY'S CURIOS SHOP - DAY

65

It is quiet and still. Through the window, we can see Quigley pull up outside. He ENTERS the shadowy store, flips the light switch, but the room stays dark.

QUIGLEY

Shit.

He pulls a BEER from the little ice box, pops it and sucks it. He HEARS a quiet SCAMPERING SOUND, and looks around.

QUIGLEY

Chili-dog?

He looks down, sees the dog's BOWL; it looks like it went through the garbage disposal, all chewed-up.

The SKITTERING SOUNDS turn his head again, and he heads toward the back of the building.

He is hit by a wash of HEAT and ODOR. The SPACE HEATER is going full-force... and the pile of EGGS have all hatched, leaving wet, empty shells in their place!

QUIGLEY

Jeez-o-Pete! Chili-dog?

66 INT. ANOTHER PART OF QUIGLEY'S STORE - DAY

66

A FAINT SLOBBERING turns Quigley around. He heads behind the counter. He moves to see Chili-dog on the floor...

Moving closer, he sees half-a-dozen BABY CRITTERS feeding on the stripped carcass! It is our first sight of them, and they are nasty, red-eyed monsters, that are all hungry maw.

They're done with the dog; now Quigley is fresh meat!

With an anguished cry, Quigley lurches for the door, but a gang of Critters blocks his escape!

ANGLE ON FLOOR

A Baby Critter darts from the shadows, sinking its fangs into his foot, through the leather of his shoe!

Quigley screams, trying in vain to kick it off.

More Critters appear, gnashing viciously at his feet! Terrified, he scrambles up onto an old bar stool. The monsters are all over the place!

Terrified, he sees them gathering at the base of the stool. He reaches for the ceiling cross beam, but it is out of reach.

The STOOL starts to SHAKE, and there is a GNAWING SOUND. Quigley looks down, his face falling.

The Critters are chewing off a stool leg!

With a CRACK, the stool buckles, throwing Quigley to the floor. Before he can even stand, the Critters are on him like a cheap suit.

67 EXT. HARV'S AIRSTREAM TRAILER - DAY

67

Megan and Brad pull up, and Brad runs to the door, Megan close at hand. She's not so sure that Brad isn't nuts.

Brad pounds on the door, until Harv finally answers. His face falls when he sees Brad there.

HARV

What the hell are you doin' here, boy?

BRAD

Harv, I think the Critters are back.

(CONTINUED)

CONTINUED:

Harv just looks at him with piercing eyes for a long, silent BEAT. Then he slams the door in their faces.

Brad pounds on the door, and it opens on its own, much to Harv's annoyance.

BRAD  
It's true, Harv!

HARV  
You seen 'em?

BRAD  
Not exactly. But--

HARV  
Then don't bring me no grief.  
Go tell the sheriff.

MEGAN  
Sheriff's dead.

That galvanizes Harv.

BRAD  
They chewed out his stomach up  
at the church. Some of the folks  
are trying to say it was some kind  
of farm machine accident, but it  
wasn't. You know what it looks  
like.

HARV  
Stomach chewed out?

BRAD  
(nodding)  
It was the Critters, Harv. You  
know it was.

But Harv is ignoring them now. He comes out, starts to hook up the trailer to his old Plymouth's trailer hitch.

BRAD  
What are you doing?

HARV  
What's it look like, Einstein?  
I'm doin' what every intelligent,  
God-fearing Grovers Bender should  
be doin': haulin' ass!

(CONTINUED)

CONTINUED: (2)

BRAD

You can't leave now! This town  
needs your help!

HARV

These folks voted me out on a  
landslide. I reminded them of  
things they'd rather forget. This  
town can kiss my ass!

He hops into the Plymouth and fires it up; Brad and Megan choke  
on the clouds of smoke.

BRAD

I don't believe it! You're just  
gonna run away? You're more  
scared than a sixteen-year-old  
kid?

Harv guns the engine.

MEGAN

(to Harv)

We need you, Harv! We need a  
sheriff!

Harv hesitates, the old firehorse in him wanting to respond to  
the alarm. But then he shakes his head.

HARV

Go check the Yellow Pages!

And he pulls away. Brad kicks a can at the departing car.

BRAD

Chicken shit!

68 EXT. ROADSIDE DITCH - DAY

68

CLOSE on discarded PLAYBOY. FOOTSTEPS APPROACH, then Ug's hand  
reaches down to claim the magazine.

INCLUDE UG AND LEE

Ug tosses the magazine to Lee.

UG

Transform.

Lee flips through the magazine, seeing several pictures. A CAR  
rushes past, oblivious to them.

(CONTINUED)

CONTINUED:

UG  
Transform fast.

CHARLIE  
Can I have that when you're done?

As Charlie watches, Lee flips through the magazine, and the CENTERFOLD PICTURE falls out, hanging low. It's a full-body, and Lee wastes no time using it to transform.

69 EXT. ROADSIDE DITCH - DAY

69

The transformation process proceeds, bursting out of the leather garment, which falls to the ground. Long HAIR grows, beautiful EYES form, two BREASTS literally pop up, one after the other, and Lee is soon in the form of a gorgeous, exotic woman in the altogether.

70 EXT. ROADSIDE DITCH - DAY

70

"She" feels the body with "her" hands, particularly unaccustomed to the breasts. Then, approval.

LEE  
Body fit.

Charlie's tongue is hanging out.

CHARLIE  
Body fit, all right!

But then, she notices something strange and uncomfortable. We REVEAL the giant STAPLE in her navel! She PICKS at it until she pulls it from her skin and throws it into the ditch.

She picks the blaster back up, the determined expression of the bounty hunter at odds with the appearance of Playboy Bunny.

Charlie can't find the words to stop Ug and Lee as they set out to the street, their blasters leading the way. A pick-up TRUCK just misses them.

71 EXT. ROADSIDE DITCH - DAY

71

The DRIVER looks back, not believing what he has just seen, and the truck goes careening into the ditch before righting itself and speeding on its way.



72 EXT. ROADSIDE DITCH - DAY

72

Charlie grabs Lee's bounty hunter garment, and runs fumblingly behind them. They stride purposefully alongside the highway toward town, way ahead of him.

CHARLIE

Wait! You're gonna need this!

73 INT. MEGAN'S TRUCK - DAY

73

MEGAN

It could have been an accident, you know, with the machinery or something.

BRAD

There's no combines or tillers anywhere near the church, and you know it.

MEGAN

It might have been a dog...

BRAD

Yeah, and it might have been the Brain from Planet Arous! You saw him, Megan! It wasn't any dog!

MEGAN

(gently)

And you really think it was monster cannibals from outer space.

BRAD

If you don't want to believe it, fine! But it was the Critters! They're real! They came here two years ago, and I don't know how or why, but the little fuckers are back!

She suddenly slams on the brakes, screeching to a halt. Brad assumes she's being pissy.

BRAD

What did you do that for?

But then we see Sal rushing up to the truck.

SAL

CRITERRRRRRRRRRRRRRRRRRRRR!!!

74 EXT. ROAD IN FRONT OF QUIGLEY'S SHOP - DAY

74

They jump out of the truck, and see Sal's little CAR at a crazy angle at the side of the road. She's barely coherent. Megan grabs her.

MEGAN

Sal, what's the matter?

Sal blubbers, pointing at her car, the road, Quigley's shop. She MIMES just missing running over something, swerving and ending up in the ditch. The only coherent word is "Critter"!

Megan is getting scared now, and Brad's look says "I told you so".

BRAD

Where did it go?

She can only point in horror at Quigley's place across the street.

MEGAN

Mr. Quigley!

BRAD

Get in the truck and lock the doors! Hurry!

Megan is about to argue, but when she remembers what Sheriff Pritchett looked like, she takes Sal's hand, and backs slowly toward the truck.

MEGAN

What are you going to do?

BRAD

I've got to see if old man Quigley's okay.

MEGAN

Don't go in there, Brad! Let's go get help!

BRAD

Who you gonna call, Critter Busters? Just stay right behind me in the truck; I just want to get close enough to see inside and make sure nobody's hurt in there.

That seems reasonable enough, if a bit scary. The women get in the truck and slowly follow him to the front of the building.

75 EXT. QUIGLEY'S SHOP - DAY

75

The sign creaks in the otherwise quiet stillness. Brad tries to see, but the door is shut, and the windows are covered with years of grime. The women watch from the truck.

BRAD

(calling out)

Mr. Quigley?

(silence)

Anybody home?

(more silence)

Mr. Quigley? You okay?

(still more silence)

Brad heaves a sigh of relief.

BRAD

There's nobody home. Let's get out of here.

And the door suddenly CRASHES OPEN, scaring the shit out of them!

Quigley, badly mangled by the Critters, comes staggering out, shredded and bloody, and collapses on the horrified Brad!

Brad scrambles to his feet, sees Quigley lying there with wide dead eyes. He looks over to the doorway to see a HANDFUL OF CRITTERS grinning from the shadows... now full-grown!

He scrambles to the truck, just as the little creeps come at him with a burst of speed!

He gets in the truck just in time, slamming the door on a little CRITTER ARM, cutting it off!

76 INT. MEGAN'S TRUCK - DAY

76

The little arm on the floor of the truck grabs at Brad's feet, and he STOMPS in it, CRUSHING it!

They are about to peel away, but as Megan goes the accelerator... the engine dies!

BRAD

Oh, shit!

Megan frantically tries to start the car, jamming the pedal to the floor!

BRAD

You're flooding it!

(CONTINUED)

CONTINUED:

MEGAN  
Then you drive, damn it!

BRAD  
I don't know how to drive!

MEGAN  
Then shut up!

There's POUNDING on the truck from outside!

SAL  
Oh, dear God, we're critter meat!

77 EXT. MEGAN'S TRUCK - DAY

77

Critters are balling themselves up and HURLING themselves at the truck, making huge DENTS in it! Megan frantically tries to start the truck.

78 RESUME INT. TRUCK

78

One of the critters hits the windshield, and it is a mass of CRACKS, but still holding!

79 EXT. TRUCK - ANGLE ON WHEEL

79

The TIRE CRITTER opens WIDE and BITES through the tire! To its surprise, it INFLATES like a balloon in a split-second, its EYES and FURRY BODY BULGING!!!

80 RESUME INT. TRUCK

80

The ENGINE finally CATCHES, and Megan STOMPS on the gas!

81 RESUME EXT. TRUCK

81

On tire, as it peels away, hurling the Tire Critter in a quick spin, and leaving him flattened like a gooshy pancake on the asphalt. We TILT UP and see the truck SCREECH away.

82 RESUME INT. TRUCK

82

The three of them turn to look through the window behind them.

83 THROUGH TRUCK WINDOW

83

Critters are rolling out into the highway and surrounding field... heading to town!

84 RESUME INT. TRUCK

84

WITH BRAD, MEGAN, AND SAL

They are all horrified.

BRAD

Did that look like mad dogs to you?

MEGAN

Okay, I believe you! I wanted to believe you, but--

BRAD

(interrupting)

The Critters are real. They've always been real.

(realization)

We've got to get to town before they do!

85 INT. GAZETTE OFFICE - DAY

85

Mr. Morgan is in a stand-off with a BEARDED CRITTER. They are on opposite sides of the PRINTING PRESS; the WALL behind Morgan has him trapped, staring through the press at the nasty, grinning Critter.

When the Critter suddenly barges forward, Morgan hits the switch on the press with his fist, and it clomps down on the little monster, flattening him and printing the HEADLINE on his flattened body: "Sheriff Killed in Bizarre Tragedy"!

86 EXT. NEIGHBORHOOD STREET - DAY

86

A THIRTEEN-YEAR-OLD BOY is delivering copies of the Gazette in mailboxes along the road from his canvas shoulder pouch.

He approaches one mailbox, and wonders why it is ROCKING. Carefully, he opens it, revealing two Critters RUTTING like weasels.

They SNARL, baring their teeth, and he SLAMS the mailbox shut and runs like the wind!

87 EXT. TOWN SQUARE - DAY

87

The VIEW PANS with Megan's TRUCK as it speeds down the deserted Main Street.

(CONTINUED)

CONTINUED:

As it leaves frame, we HOLD on the FOREGROUND, and a BARKING DOG follows... followed by a CRITTER rolling after it!

In the distance, we can HEAR the CHURCH BELLS TOLLING.

88 EXT. CHURCH - DAY

88

Megan's pickup pulls up with her, Brad, and Sal inside. They get out and rush into the church.

The BELLS are TOLLING as children and wounded adults alike are being herded into the rectory. Much fear and anxiety, as the Reverend tries to lead the rescue effort.

REVEREND

Please, everyone into the rectory.  
This is the safest place you can  
be until help arrives!

89 INT. CHURCH RECTORY - DAY

89

Megan and Cindy spot one another through the gathering crowd.

MEGAN

Cindy!

CINDY

(simultaneously)

Megan!

They HUG, and Cindy speaks with heart-breaking innocence.

CINDY

Are we going to die?

MEGAN

Nobody's going to die, Cindy.

CINDY

Where's Daddy?

MEGAN

He took Nana home--

Brad and Megan look at one another, both of them fearful, realizing. Something hits Brad like a flash.

BRAD

We gotta go there!

(CONTINUED)

CONTINUED:

MEGAN

Cindy, you stay here with Sal.  
This is the safest place you can  
be. We won't be long. Is that  
okay, Sal?

Sal takes Cindy by the hand, and gives them a brave smile. Brad and Megan rush out.

90 INT. NANA'S KITCHEN - DAY

90

Nana HEARS a NOISE in the kitchen, grabs a broom for protection, and COMES IN. The refrigerator door is OPEN, and foods are being DISCARDED in all directions from behind the door, with Critter SOUNDS of DISGUST.

NANA

Get out of my icebox, or I'll  
knock you into the middle of next  
week!

The fridge door slowly swings open, revealing the Kitchen Critter, surrounded by discarded health foods from the fridge. It looks at Nana and licks its lips, making a SOUND like "Nummy nummy".

It suddenly CHARGES her, and she hauls off and WHACKS it with the BROOM, but it is back like LIGHTNING!

It BOWS FORWARD then sends a handful of QUILLS shooting at her! They miss, THUNKING into the wall, mighty deadly.

Furious, Nana HITS it again, knocking it all the way across the room! It hits the wall, and comes CHARGING tirelessly back for more! The more she WHACKS it, the more determined it comes back!

91 INT. NANA'S KITCHEN - DAY

91

The kitchen door bursts open, and Brad and Megan charge inside.

Nana WHACKS the little fucker again, and it BOUNCES off the ceiling and into the flip-top WASTE BASKET! The TOP crashes down, trapping the thing inside.

NANA

Hurry, Bradley!

Without losing a moment, he runs over and hefts the microwave OVEN on top, sealing the Critter's fate!

(CONTINUED)

CONTINUED:

NANA  
Damned meat-eaters!

They try to catch their breath, Brad covered with Quigley's blood and critter gore all over his Sunday best.

BRAD  
You okay, Nana?

NANA  
I've been better, but I've been worse.

Brad rushes out of the kitchen, and Megan follows.

MEGAN  
Brad, what are you doing?

92 INT. NANA'S STAIRWELL - DAY

92

He bounds up the stairs, Megan in his wake.

MEGAN  
Bradley?

93 INT. BRAD'S ROOM - DAY

93

He rushes inside. He goes to the boxes of his stuff, rummaging around, looking for something. He finds the slingshots, the pictures of Charlie, but not what he is looking for.

BRAD  
Goddamn it, the communicator is missing!

MEGAN  
What communicator?

BRAD  
The Bounty Hunters gave it to me!

MEGAN  
Bounty Hunters?

BRAD  
The space guys!

MEGAN  
The Critters?

(CONTINUED)



CONTINUED:

BRAD

The good space guys! Don't you  
read the National Inquisitor?

MEGAN

I'm a serious journalist.

But he's already rushing out of the room. She's getting tired  
of following in his wake.

94 INT. NANA'S LIVING ROOM - DAY

94

Megan follows Brad back into the living room.

BRAD

Nana, where's the communicator?

She looks baffled.

BRAD

Black metal deelybob with buttons  
on it and stuff?

NANA

(vaguely remembering)

Black metal deelybob with buttons  
on it. You mean the remote  
control? It's on the TV, like  
it always is.

BRAD

No, not the remote control, the  
communicator!

But there it is, right on the TV on the other side of the room.  
And it does look like a remote control.

BRAD

Nana, this isn't your remote  
control!

And as he goes to pick it up, there is a CRASH from the KITCHEN,  
and the Critter comes rushing into the living room!

Thinking fast, Brad kicks it away!

He sees Megan coming down the stairway, as the Critter comes  
charging him again.

BRAD

(shouting)

Stay upstairs!

(CONTINUED)

## CONTINUED:

As it comes running back, and as he jumps to dodge it, Nana gets behind her giant BALL OF STRING, and gives it a Herculean SHOVE! BULL'S EYE! The heavy BALL rolls right over the TV Critter!

But when the ball rolls past, there is no crushed Critter underneath!

The ball rolls to a stop, and the grinning, nasty Critter pops out of the top!

As he is ready to attack, Brad hits the button, and the COMMUNICATOR suddenly LIGHTS UP like a Christmas tree!

95 INT. NANA'S LIVING ROOM - DAY

95

Behind them, the front door suddenly SHATTERS amid BLASTER-FIRE, and the Bounty Hunters (Ug the rock'n'roller and Lee the Playboy bunny, now in her leather garment) come charging inside!!!

96 INT. NANA'S LIVING ROOM - DAY

96

They BLAST the startled Critter to Kingdom Come, along with much of the stuff in the living room, in a noisy pyrotechnic display!

97 RESUME NANA'S LIVING ROOM - DAY

97

Brad, Megan, and Nana can only watch, their mouths hanging open, as the Bounty Hunters grasp forearms.

MEGAN  
(impressed)  
That was fast!

BRAD  
I'm sure glad you guys are here!

LEE  
More Krites?

BRAD  
Oh, yeah. A shitload more.

Brad is staring, mostly impressed with Lee's appearance in the revealing Bounty Hunter leathers. Megan comes from the stairs to stand in his way.

After the dust settles, Charlie, completely out of breath, comes running behind.

Ug and Lee take a quick look around; no more Critters. They have a job to do. Hoisting their blasters, they kick through what was the front door, and head toward town.

(CONTINUED)

CONTINUED:

But when Brad and Charlie see one another, it is an emotional moment. Brad can't believe he is seeing his old friend.

BRAD

Charlie!

Charlie looks at Brad and the Bounty Hunters.

CHARLIE

I gotta go, Brad!

And, worried that he's going to be left behind, he rushes through the doorway, too.

98 EXT. NANA'S HOUSE - DAY

98

Brad follows him out, takes him by the arm.

BRAD

Charlie, wait a minute! I haven't  
seen you in two years! You're  
my best friend!

Charlie stops, held by Brad, nervously watching the Big Two stride away.

BRAD

Charlie, look at me!

Charlie looks at Brad, and his face sprouts a big, shit-eating GRIN.

CHARLIE

Brad!

They look at one another, awkwardly. Then, in a rush of emotion, they hug.

BRAD

Charlie, I can't believe it!

He holds his friend at arm's length, and looks him over, as Charlie smiles proudly, cutting a nearly-dashing figure in his Bounty Hunter outfit.

BRAD

Look at you! All dressed up like  
one of them!

CHARLIE

I am one of them! I'm a bounty  
hunter!

(CONTINUED)

CONTINUED:

BRAD

Yeah, right.

CHARLIE

No, really! I work with them!

(pointing to the sky)

I'm somebody up there! I got a  
job... a meaning in space!

Megan and Granny watch the reunion from the blasted doorway.

BRAD

Are you... happy out there?

CHARLIE

Oh, yeah! It's great, you know,  
shooting aliens, cruising through  
space, saving planets and stuff.

BRAD

So... I guess you won't be staying  
long, huh?

CHARLIE

Prob'ly not. I gotta go where  
the cosmic winds blow me. I'm  
needed out in the great beyond.

BRAD

I'm glad you're home, Charlie.  
At least for a little while.

CHARLIE

(excited)

Hey, you wanna help? You can be  
a junior assistant Bounty Hunter!

BRAD

Sure, Charlie. That'd be great!

MEGAN

Shouldn't we get back to town?

CHARLIE

Yeah, we better catch up with Ug  
and Lee!

BRAD

Ug and Lee?

CHARLIE

I didn't name 'em.

99 EXT. HAPPY COW FAST FOOD JOINT - DAY

99

The Happy Cow EMPLOYEES are outside, frightened, keeping their distance.

100 INT. HAPPY COW FAST FOOD JOINT - DAY

100

A huge amount of Critters have taken over the joint.

One is on his back, sunning himself in the BUN WARMER.

One is BOBBING for FRENCH FRIES.

Another two have the FREEZER open, and are munching their way through stacks of frozen BURGERS.

One is gingerly hopping around patties frying on the GRILL.

One is grabbing HOT DOGS from the rotisserie, jamming them one-at-a-time down his maw.

The FEEDING SOUND fills the room, weird and hypnotic. It seems to draw more of them, each one joining in the EATING SONG... almost like the Seven Dwarfs singing "Heigh Ho..."

And then, in a quick series of CUTS, all their little HEADS TURN!

101 INT. HAPPY COW FAST FOOD JOINT - DAY

101

The GLASS DOORS CRASH OPEN, and Ug and Lee start blasting the shit out of the place!

102 RESUME INT. HAPPY COW

102

Burger buns and Critter buns alike go flying, with chunks of tile, glass and concrete!

The BUN WARMER EXPLODES!

The FRENCH FRY CRITTER is thrown screaming into the BOILING OIL!

A HAMBURGER PRESS FLATTENS another Critter on the GRILL!

Critters are BLASTED into SMITHEREENS!

One Critter LEAPS at Ug, and CHOMPS on his WRIST... severing the hand, which drops to the floor with the gun!!!

But the HAND JERKS, activating the gun, and blows the Critter to shit!

(CONTINUED)

CONTINUED:

Three or four Critters JUMP TOGETHER into a large Critter BALL, and ROLL out through the door!!!

103

RESUME EXT. BURGER JOINT

103

Brad, Charlie, Nana and Megan come screeching up in her pickup, just in time to see the Critter Ball roll out of the restaurant and down the street!

Nana stays in the truck, locking it, as the others leap out as Ug and Lee step outside, looking for the ball.

The smoldering Happy Cow is a mess.

Charlie rushes up to the Bounty Hunters.

CHARLIE

(pointing)

They went out there! They were rolling out in a big ball!

Ug holds up the handless arm. Brad, Megan and Charlie are all shocked.

CHARLIE

Ug! What happened?

UG

Krites get together to feed. Like meat. Eat like family. Bad habits.

CHARLIE

I mean your hand!

Ug just squints and grunts, concentrating until his face is beet-red and contorted. And a NEW HAND sprouts! They look at one another.

UG

Kill more Krites.

And they head out, Ug and Lee taking to the streets in perfect formation. Charlie, as usual, runs after them.

CHARLIE

(calling out to Brad)

I gotta go, Brad!

104

EXT. SIDE STREET - DAY

104

It's getting into the afternoon by now. Lee spots a Critter in an open CAR, swings her blaster up.

- 105 EXT. SIDE STREET - DAY 105  
The EVASIVE CRITTER leaps from the car just before the BLASTER BARKS, and the CAR EXPLODES.
- 106 EXT. SIDE STREET - DAY 106  
The little creep dashes around the corner, a furry blur, and Ug and Lee split up in pursuit. Charlie follows Ug.
- 107 INT. GAZETTE OFFICE - AFTERNOON 107  
Mr. Morgan is looking through the plate-glass window onto Main Street as he is dialing the phone.  
He sees townspeople running across the square, being chased by the critters!  
Many of them are beaten and bloodied; all are terrified.  
Morgan is frustrated trying to make his call.  
MORGAN  
Hello! I'm calling the Kansas State Police! Hello! This is the editor of the Grovers Bend Gazette, and I'm trying to reach the state police!!!
- 108 EXT. TELEPHONE POLE AT THE OUTSKIRTS OF TOWN - LATE 108  
We can see the SUN preparing to set.  
The phone lines run into the town; they are the only lines. We CRANE UP to the top to see CRITTERS gnawing on the wires! With a ZAP, the wires fall, and one of the Critters has electric hair!
- 109 EXT. GAZETTE OFFICE - LATE AFTERNOON 109  
Brad, Nana and Megan come through the mostly deserted Main Street to get Mr. Morgan. They look over their shoulders to see occasional townspeople rushing past in fear.  
Megan rushes to the door, only to find it locked. She POUNDS on it, putting her face and hands against the glass for a better look.  
MEGAN  
Daddy!  
The door OPENS suddenly, and they are yanked inside. The DOOR SLAMS behind them.

110 INT. GAZETTE OFFICE - LATE AFTERNOON 110

Mr. Morgan is notably upset; the flattened Evening Edition Critter is lying on the floor.

MORGAN  
I saw them! They're real!

BRAD  
No shit!

MEGAN  
Daddy, are you okay?

He seems a bit hysterical.

MORGAN  
The phone lines are dead...

Their faces go even more pale. And then, they HEAR the GNAWING SOUNDS. Nana looks at them with wide eyes.

BRAD  
Do you guys hear that?

MEGAN  
Oh, God...

BRAD  
We've got to get out of here!

MORGAN  
Don't open that door!

111 INT. GAZETTE OFFICE - DAY 111

It's time to change his mind; a Critter has just gnawed through the wall, and looks at them hungrily!

They scramble for the door, but the Critter hunches over and FIRES a QUILL... hitting Mr. Morgan!

112 RESUME GAZETTE 112

He goes into spasms, unable to run. Horrified, Brad and Megan grab him, drag him through the door Nana opens, as the Critter rolls into a BALL, and rolls toward them!

113 EXT. MAIN STREET - TOWN SQUARE - LATE AFTERNOON 113

It's getting frantic outside! People are running for their lives, running, stumbling, at each other's throats in their dash for safety!

(CONTINUED)



**CONTINUED:**

Nana, Brad and Megan run awkwardly, dragging Morgan behind them. The Ball is rolling after them, catching up.

Other townspeople are in the same predicament, as the CHURCH BELLS begin to TOLL.

It's getting frantic! They huff and struggle with Morgan, but the Critter is gaining on them! Wesley, in his 4X4 appears at the end of the street, and they call frantically for his help.

**MEGAN**

Wesley! Help us! Hurry!

But he just SQUEALS past, terrified, two or three rolling Critter Balls behind him.

**BRAD**

Chicken shit!

But he's gone.

114 EXT. MAIN STREET - TOWN SQUARE - LATE AFTERNOON 114

They rush across the square to the truck, scrambling their group into the truck just in time to avoid QUILLS from the Critter Ball. The truck peels away.

115 EXT. ROAD OUT OF TOWN - EVENING 115

Wesley's 4X4 is racing out of town, trying to escape doom. But he screeches to a halt when he reaches a blockade broken glass, spikes, rakes, nails, etc.

116 EXT. ROAD OUT OF TOWN - EVENING 116

A band of hungry critters are waiting for him, blocking the road out of town. As the Critters attack the open 4X4, he throws it into reverse, just in time, and screeches back toward town.

117 INT. BEAUTY PARLOR - EVENING 117

A hand reaches through the broken front window, finds a door handle, turns it. The VIEW WIDENS as Sal RUSHES IN. Breathing in snatches, she shuts the door, flattens to the wall.

118 EXT. BEAUTY PARLOR - EVENING 118

We look with her out the window: outside, a Critter Ball appears.

(CONTINUED)

CONTINUED:

It slows to a stop, and three Critters divide from one Ball! They look around for Sal, but don't see her.

Two of them ball up and roll off, but a BALD-HEADED CRITTER looks in the window of the beauty shop, admiring the WIGS on display there.

119 RESUME INT. BEAUTY PARLOR - EVENING

119

Sal quickly hides behind the counter, as Baldy scrambles inside.

Terrified, Sal watches the Critter, barely able to breathe!

Baldy climbs up to the display, takes a wig off a stand, and jumps up to admire himself in the mirror.

But then... he SMELLS something. Sal!

Baldy LEAPS from the countertop, going for Sal's gut!

Sal DODGES, grabs the rinse hose from the sink, and BLASTS the bewigged Baldy with a jet of water, driving it back!

Sal drops the hose and breaks for the door!

Shaking off, the Bald Critter balls up and charges again!

Thinking fast, Sal grabs a hair-drying dome, slams it over the oncoming Baldy. Trapped inside, he THRASHES ABOUT violently, GIBBER-SWEARING, as Sal sits on the dome.

SAL  
(furious)  
All right, Baldy! You're a Crispy  
Critter now!

And she THROWS the ON-SWITCH. The HAIR-DRYER WHIRRS to life, and the dome rattles even more beneath Sal as the Critter is tortured by the heat!

The thrashing stops, and giving it a few moments to make sure, Sal flips the switch, listens to the silence. She gingerly eases off the dome. Instantly, it flips over, scaring the bejeezus out of Sal.

She rushes to the door, turns to take a parting glance.

ON BALDY

All puffed up now, the once-bald Critter sports an outrageously pompadoured wig. Forgetting Sal, it turns to admire itself in the mirror.

(CONTINUED)

CONTINUED: (2)

BALDY  
(subtitled)  
Bitchen!

And Sal is out of there.

120 ANOTHER STREET - EVENING

120

Lee has lost the Evasive Critter again, stomps determinedly down the street.

At the end of the street, she stops. Looks around. In the foreground, the Evasive Critter steps into frame, facing her, away from us. He blows a raspberry.

Lee turns, facing us. It looks like the opening to GUNSMOKE. Lee BLASTS, but the little creep jumps out of the way, running out of sight!

121 INT./EXT. CHURCH - SUNSET - STARTING IN RECTORY,  
THROUGH CHAPEL, OUT INTO STREET

121

In the rectory, women tend to a handful of crying, frightened children.

A couple of the kids are too busy eating their Easter candy to worry about the threat outside.

We TRACK THROUGH them and INTO the CHAPEL. A handful of the worried and the wounded are grouped in the pews.

We continue to MOVE THROUGH THEM, and outside, where we see the Reverend and a small, frightened group of townspeople ringing the front of the church, protecting their loved ones with torches, guns, pitchforks, anything they can use.

Brad and Megan are dragging Mr. Morgan up the walkway to the church. Nana helps them bring him inside.

CINDY  
Daddy!

She comes rushing up from the back of the church.

MEGAN  
Cindy! Are you okay?

CINDY  
What happened to Daddy?

(CONTINUED)

CONTINUED:

MEGAN

He's going to be all right, Cis.  
You go on back with the other  
kids, okay?

We CRANE UP to take it all in, and LAP DISSOLVE to the same view at NIGHT, and see RED, GLOWING sets of CRITTER EYES in the surrounding TREES.

There's a full moon.

122 EXT. BOX END ALLEY - NIGHT

122

The Evasive Critter jets into the alley, screeches to a stop, and looks back. Confident, he runs deeper into the alley.

Still in pursuit, Lee appears. She sees it's a dead-end, smiles: she has the Critter trapped.

She moves ahead almost leisurely, the barrel of her blaster shoving aside cartons and trash cans as she heads deeper into the shadows and junk.

LOW ANGLE

The Evasive Critter is watching with an evil grin. He backs away, making some kind of SIGNAL.

INCLUDE LEE

Lee moves through the last pile of trash and boxes, looking around to see herself SURROUNDED suddenly by DOZENS of evil, grinning eating machines.

There is a split-second of recognition before they are on her, throwing themselves at her, knocking the blaster aside before covering her in a furry nightmare!

Lee unleashes an astonishing, agonized, inhuman CRY that rends the night!

123 EXT. NEAR BOX-END ALLEY - NIGHT

123

The SOUND spins Ug's head!

Worried, Ug rushes toward the SCREAM.

124 EXT. CHURCH - NIGHT

124

The SCREAM continues. It startles the gathered townspeople, and most of them rush into town to see what happened.

Only a few remain to stand guard.

125 EXT. BOX-END ALLEY - NIGHT

125

Ug appears. There's a mess on the alley floor, but the alley is strewn with rubble and garbage.

UG

Lee?

No answer. He stands at the end of the alley, and Charlie appears, breathless as usual, and almost collides with Ug.

CHARLIE

Ug! What happened? Where's Lee?

Ug ignores him, moves slowly into the alley. He sees something: the shattered handle of Lee's blaster. He goes to pick it up, but stops. A disembodied FINGER grips the trigger.

REVERSE ANGLE

Ug looks behind to see the townspeople gathering, worried, keeping their distance. Sal is there.

SAL

Everything okay?  
(shocked, as she  
recognizes Charlie)  
Charlie McFadden!

But Charlie ignores her, rushing to Ug's side to see the finger and the pieces of blaster.

The townspeople slowly come in to help, and somebody spots something in the rubble. Some BRICKS are thrown aside, and it drops to the ground: one of Lee's shapely legs.

Ug's eyes go wide, and a growl rises from his throat; it turns into a tortured, inhuman SCREAM.

126 EXT. BOX-END ALLEY - NIGHT

126

In his grief, something is happening to Ug. The townspeople watch with wide eyes as he begins to lose his appearance!!! His face takes on a THOUSAND QUICK IMAGES before transforming back to his original featureless, plasticine face!

127 RESUME EXT. BOX-END ALLEY - NIGHT

127

SAL  
Charlie! What's happening to him?

CHARLIE  
Oh, God, Ug's losin' the body!  
He's hurtin' bad!

Even featureless, Ug's grief is apparent. The assembled group of townspeople watch in frightened fascination as the alien reverts to his normal state.

128 EXT. CHURCH - NIGHT

128

It's quiet now. A couple GUARDS are watching the town from their perch. In the distance, they can see some of their neighbors returning. One of them nervously lights up a cigarette, waiting for the shoe to drop.

129 INT. CHURCH - NIGHT

129

Megan cradles her father in her arms. His wound is bandaged, and he is pale and perspiring, but it looks like he's going to be okay.

Brad stands a few feet away, watching awkwardly. He surveys the handful of wounded, and looks through the open door to the rectory, where the children seem to be playing innocently.

Nana comes out of the swinging door to the rectory in back with a pot of coffee, a veritable Florence Nightingale.

130 EXT. REAR OF CHURCH - NIGHT

130

A MAN is standing guard, a double-barrel shotgun across his lap. He looks out across the field in back; everything is quiet and still. And unnerving.

And then, there is a hypnotic CRITTER HUM.

He stands up, bringing the shotgun to attention.

131 INT. RECTORY - NIGHT

131

The children have been left alone for the time being, as Nana administers to the others in the adjoining room.

(CONTINUED)

CONTINUED:

Little Cindy is on her tricycle when she HEARS the faint CRITTER HUM from outside.

She perks her ears, slowly pedaling across the room toward the familiar, hypnotic SOUND. She UNLOCKS the BACK DOOR.

132 EXT. BACK OF CHURCH - NIGHT

132

The GUARD has moved off the porch in back to investigate when the back door OPENS and Cindy rides out onto the porch.

GUARD

Get back inside! Go on!

But she wants to watch. The HYPNOTIC SOUND increases, calming the Guard and drawing him into the darkness.

It's hard for him to see anything out here surrounded by brush.

He takes a few more cautious steps, turns to give a final warning to Cindy.

GUARD

You get back inside, or I'll see  
to it your dad blisters your  
little butt!

But all of a sudden, he is YANKED out of frame and into the brush!

133 FAST PUSH IN ON CINDY

133

as her eyes go wide, seeing something all too horrible.

134 EXT. CHURCH FRONT - NIGHT

134

Brad is outside, looking out into the town that stretches out before him, a BASEBALL BAT in his hands. He HEARS a horrible child's SCREAM, and we TRACK WITH HIM as he RUNS around to the back of the church.

135 EXT. REAR OF CHURCH - NIGHT

135

Brad comes running around, looks up at the church. There is a group of terrified children at the open back door, staring outside.

BRAD

Get in and lock that door!

(CONTINUED)

**CONTINUED:**

Frightened, they do as they are told, and Brad turns to see what they were looking at. He can't see anything but the grasses in the wind, but HEARS her SCREAMS.

Brad sets out to her rescue.

He runs through the grass, and TRIPS over something, landing flat on his face!

The Guard is there, eaten away by Critters, his eyes wide in grotesque death.

Brad jumps up, and sees:

136 EXT. FIELD BEHIND CHURCH - NIGHT

136

Cindy! She is on her trike, frantically pumping away as she rides like the wind from the half-dozen Critters in her wake!

We CRANE UP, impossibly high above the church, to see her trike cutting a long swath through the wild grass, Brad running frantically to her aid.

We can see the whole church, and some of the townspeople in the distance returning toward the front of the church from the town center, unaware of the drama behind, but preoccupied with troubles of their own.

Some of them are gathering in the town square.

137 RESUME CINDY IN FIELD

137

Terrified, she pedals like mad toward us, and the Critter Balls are closing in... and a furious Brad is closing in on them.

He WHAPS them from behind as hard as he can, one after the other, but they keep coming back for more. He hits and whacks and beans them, but they are resilient.

And then, Cindy's trike finds a HOLE, and she TUMBLES to the ground!

Brad DIVES for her, crawling through the grass, and STANDS GUARD, whacking them away with all of his might. But he won't last long.

He crouches down, takes her in his arms.

But they can see the Critters are regrouping, all moving in at once! Cindy SCREAMS, buries her face into Brad's chest.

(CONTINUED)



## CONTINUED:

Brad stands up, wanting to be the hero, holding her in his arms, but they are all rushing toward him! It appears all must be lost! Her face is buried in his chest; even he can't look!

But just as they are almost on them, the Critters are BLOWN AWAY in a rapid succession of GUNFIRE, blowing them into CRITTER SPLATTER!!!

Brad looks around in surprise...

HARV holsters his two pistols, now back in his SHERIFF'S UNIFORM that's been in mothballs for the last two years!

BRAD

Harv!

Harv takes Cindy in his arms.

138 RESUME CINDY IN FIELD

138

'Way behind Harv, we can see some of the people gathering from town. Megan comes running frantically through the field for her sister.

Brad is shaking, barely able to stand. Harv sets the little girl down in front of Megan, who smothers her with affection.

HARV

Looks like we got us a job to do.

And the townspeople begin to gather behind him.

139 EXT. CHURCH - LONG ANGLE - NIGHT

139

We can see the town in b.g. It is ominously quiet, the lull after the storm. Smoke from smoldering fires. No sign of the Critters... for now.

140 INT. CHURCH - NIGHT

140

It seems the whole town is there, certainly everyone we've met: Brad, Megan, Morgan, Nana, Harv, Wesley, the Reverend and his family, etc. Lots of confusion, voices, as the remaining people ENTER the church. Charlie and Sal, helping the listless and featureless Ug, are among the last.

Brad runs over to give them a hand with him; Megan stays with her father, who seems better now, conscious and sitting up.

BRAD

Charlie! What--

(CONTINUED)

CONTINUED:

CHARLIE  
(serious)  
Lee's dead.

BRAD  
What happened to...  
(not sure who it is)  
... Ug?

CHARLIE  
He got real upset when Lee got  
killed, and just kinda...  
(concerned)  
... lost his self.

BRAD  
Is he okay?

SAL  
He ain't breathin'...

CHARLIE  
That's okay. He don't have a  
mouth.

Ug is near catatonia, barely moving, just seated on one of the  
pews like a zombie.

Some of the townspeople gathered nearby watch.

CHARLIE  
Ug? Come on, we need your help.

Nothing.

CHARLIE (scared)  
Ug! I'm not a good enough bounty  
hunter to do it by myself!

No reaction. Brad and some of the others realize he may be  
their only hope against the Critters.

CHARLIE  
Try to transform, Ug!

Ug slowly faces him, featureless.

CHARLIE  
Come on, just try it!

141 INT. CHURCH - NIGHT

141

For a moment, Ug faces Charlie, and something seems to happen. A faint BLUE CHARGE, and he seems to take on some of his old rock'n'roll star features. But he can't hold them. The CHARGE dissipates, and leaves Ug a cheesehead.

142 RESUME INT. CHURCH

142

Forlorn, Charlie abandons Ug, sits down with Brad, Megan, and Mr. Morgan.

CHARLIE

Well... Ug ain't gonna be any help. Poor guy's all messed up.

Nana comes forward with a tray of coffee stuff.

NANA

Anybody want any coffee?

MORGAN

I'll have some.

NANA

How do you want it?

MORGAN

Black. Like the future.

That certainly cheers everyone up.

143 EXT. CHURCH

143

Brad gets up, stands in the doorway looking out across the town. Megan follows, stands behind him, gently lays her hand on his shoulder, making him jump.

MEGAN

Sorry.

It just embarrasses him. He looks away from her, back into the town, which we see twinkling in the distance over his shoulder.

It is eerily calm, quiet.

BRAD

(suspicious)

It sure is quiet.

MEGAN

You think it's the lull before the storm?

CONTINUED:

BRAD

I sure hope not.

He tries to see into the darkness. There is no sign of the Critters. Nothing in the expanse before them. They lower their speech to whispers.

MEGAN

(hopeful)

Maybe they're all dead.

BRAD

I wish. They're probably all hiding out in the bushes right outside, waiting for the right second to chow down.

She SHIVERS. He's sorry he said anything.

BRAD

It's like they're teasing us or something.

(frustrated, impotent)

I just wish we knew where they were!

He steps outside with her.

144 EXT. CHURCH - NIGHT

144

A handful of others are standing guard. They look tired, a little nervous, but their guard seems lowered in the calm.

BRAD

You guys see anything?

They just give him a look of disdain, as if Brad were responsible for all of this. One of them shakes his head.

BRAD

It's not my fault.

But he's talking to their backs.

Brad and Megan walk away from the others, and a strange SOUND wafts gently through the distance. Goosebumps.

MEGAN

Did you hear that?

BRAD

Uh huh...

(CONTINUED)

CONTINUED:

MEGAN  
What was it?

BRAD  
Sssshh...

The others outside heard it, too. It is the FEEDING SOUND! Far off, ominous, creepy. Trying to see something-- anything-- he and Megan walk around to the corner of the church, looking out over the horizon. Brad SPOTS something!

BRAD  
Look!

145 ANGLE - BRAD'S P.O.V. - TOWN 145

'Way off in town, we can make out a few balled-up CRITTERS rolling out of the deserted streets. They are coming from different directions, but are all rolling the same way: out through the town and into the surrounding, rolling FIELDS!

146 RESUME EXT. CHURCH 146

Megan grabs his arm.

MEGAN  
Where are they going?

BRAD  
(whispering)  
Quiet...

And they look off into the direction the Critters are headed. Some of the others inside the church have heard the sounds, and are gathering outside to see.

Charlie and Ug come up behind them. Though his shoulders sag in near catatonia, Ug seems to react to the sound. A trace of COLOR flushes his white, featureless face.

CHARLIE  
Ug heard it, too!

The Critters' feeding sound seems to be growing, undulating on the breeze, hypnotic and gentle.

But suddenly, a HORRIBLE SCREECH rends the air! An animal cry of death! Ug SAGS, as the color recedes from his face again.

MEGAN  
(chilled to the bone)  
Brad, what was that?

(CONTINUED)

CONTINUED: (2)

He's as scared as she is, but tries not to show it. He knows exactly what it was.

BRAD

Cattle...

And she looks where he is looking.

147 EXT. FIELD BORDERING TOWN - NIGHT

147

So distant we can hardly make it out in the BLUE LIGHT of the MOON. A few head of cattle have been grazing in their field, but now their corral seems to be carpeted in FUR.

The CRITTERS have blanketed the area, as a few stragglers ROLL into the FEEDING CAMP. We are SHOCKED by their apparent NUMBER.

148 RESUME EXT. CHURCH

148

The group instinctively BACKS UP a step.

MEGAN

God, there must be hundreds of them!

Brad takes her hand and leads her back inside the church.

149 INT. CHURCH - NIGHT

149

Brad charges in, disrupting the nervous silence inside, as the wounded and the worried look up.

He is uncomfortable being the center of attention.

BRAD

The Critters are out in the fields across town! They found the cattle...

The members of the crowd REACT.

A burly FARMER stomps up to Brad with disgust. He shoves a sausage-sized finger in Brad's chest.

FARMER

What are you doin' back in Grovers Bend, boy?

(CONTINUED)

CONTINUED:

BRAD

(defensive)

I came back to visit my  
grandmother for Easter. Any law  
against that?

FARMER

Just seems mighty queer to me...  
first time the critters come, it's  
at the boy's house. Boy comes  
back to town, and the damned  
things come back, too.

MEGAN

(irate)

Don't be stupid! Brad didn't  
bring them here! It's just a  
coincidence, that's all.

FARMER

Funny-ass coincidence, if you ask  
me...

MURMURS of agreement. Some start to shout from the pews.

FARMER'S WIFE

It's the boy's fault!

SCARED MAN

It's true! Wherever he is, them  
Critters turn up!

VOICE

He brought 'em back!

The frightened crowd is turning ugly, converging on little Brad.  
Back in the corner, Harv is nonchalantly reloading his pistol.

Mr. Morgan, sweating, propping himself up as he holds his little  
girl's hand, steps to the head of the crowd.

MORGAN

Let's not get hysterical here!  
The boy saved my daughter's life!  
We've got to band together and  
fight these things!  
(more)

But the threat is cut short by GUNFIRE, and everybody BACKS AWAY  
with a gasp.

(CONTINUED)

CONTINUED: (2)

HARV

keeps his gun held high, and the Farmer drops Brad to the floor.

BRAD

Thanks, Harv...

HARV

What is this bullshit? The goddamn town's run rotten with them hungry little fuckers, and you've got to play hackysack with some punk kid. Seems to me it'd make a lot more sense to figure out a way to save our asses. Now let's get organized!

It sinks in. The townspeople back off, get a little more reasonable. Brad stands up, and Megan goes to his side.

MEGAN

You okay?

He nods, embarrassed.

VOICE

I say we call in the state militia!

VOICE #2

How you gonna do that when the phone lines are all down?

VOICE #3

We've got to evacuate!

WESLEY

The critters have blocked the road out of town. Can't get past 'em!

HARV

The boy's right. They got us roped up tighter than a first place bull! We've got to use our heads, make some kind of plan. We can't run from 'em anymore... we've got to fight the sonsabitches head on!

Yeah, but how? The townspeople try to think of what they can do.

(CONTINUED)



CONTINUED: (3)

BRAD

We've got to trap 'em and blow  
'em up!

HARV

We've got us a serious problem  
here, boy; let's forget about your  
adolescent preoccupation with  
pyrotechnics for the moment.

They look at Harv; where'd he get those 64-dollar words?

BRAD

(getting inspired)  
No, for real! Charlie, didn't  
you say they get together to eat?  
Like, in groups and stuff?

CHARLIE

(nodding)  
Yeah, that's what Ug said...

BRAD

You can look out in the fields  
and see for yourselves! So let's  
put out the most outrageous  
banquet in the world for them!  
We'll lure them together for food,  
and then blow the shit out of  
them!

HARV

What do you got in mind, an  
invitation only barbecue?

BRAD

Ice Burgers! We get them into  
the hamburger factory, trap them  
inside, and blow it up!

ANOTHER VOICE

What makes you think they'll want  
hamburgers when they got a human  
smorgasbord right here?

BRAD

It's the only chance we've got!  
Anyway, you should have seen them  
chowing down at the Happy Cow!

Everybody is mulling it over. The crabby Farmer calls out.

(CONTINUED)

CONTINUED: (4)

FARMER

So, who's gonna lead this suicide mission?

Silence, as everybody looks around. Of course, the center of attention is the boy with the brainstorm. Brad steps forward.

BRAD

It was my idea. But I'm gonna need help.

The crowd QUIETS. No one moves forward to join him.

MEGAN

(angry)

I don't believe it! A sixteen-year-old kid is the only one with enough balls to try to fight those things?

Charlie steps forward, grabs Brad's forearm in the Bounty Hunter salute.

CHARLIE

I'm in.

MEGAN

Great. You're all going to leave it up to outsiders. A guy who lives on a spaceship, and an under-sized teenage boy.

BRAD

(offended)

Average size.

Lots of guilty hemming and hawing. She looks around the room full of townspeople. Wesley is trying to lose himself behind some of the others, but she spots him.

MEGAN

What about you, Wesley? Or is Brad more of a man than you are?

He PUFFS UP as all eyes are on him.

WESLEY

Hey, I was just gonna volunteer.

And he moves up to join Brad and Charlie.

(CONTINUED)

CONTINUED: (5)

WESLEY  
(to Megan)  
This bud's for you.

Harv steps forward.

HARV  
All of you men just volunteered.  
Come on, you bunch of pussies;  
we've got nothin' to lose but our  
lives.

150 EXT. CHURCH AND CENTER OF TOWN - NIGHT - HIGH AND WIDE 150

A CARAVAN of vehicles is heading out from the church, led by Wesley's 4X4, with Brad and Wesley inside.

Other vehicles, with other townspeople inside, are following.

151 EXT. GAS STATION - NIGHT 151

Brad's group stops at the station, filling cans and bottles with gasoline. Once they are ready, they pass through the town square, heading out of town.

152 EXT. LOT NEXT TO CHURCH AND TOWN SQUARE - NIGHT 152

The vehicles are chugging, idling as the group gathers around Harv, who stands up in the front of his Plymouth convertible. Megan is in her pickup, a shotgun sticking out the window.

HARV  
All right, everybody! We want  
to close that net tight around  
the little bastards!

He puts his finger in his mouth, and holds it up to check the wind direction. We MOVE UP to see the town WEATHERVANE pointing toward the church. The breeze is coming from the right direction, from the Hamburger Plant.

153 EXT. HARDWARE STORE - NIGHT 153

The OWNER of the HARDWARE STORE unlocks the store and the crowd pours in, led by Charlie.

- 154 INT. HARDWARE STORE - NIGHT 154  
 Townspeople grab GUNS, FLARES, FLASHLIGHTS, RAKES, anything that might be needed.
- CHARLIE  
 Armed and dangerous, everybody.
- 155 RESUME EXT. TOWN SQUARE - NIGHT 155  
 Harv's group is converging in the town center.
- 156 EXT. HIGHWAY - NIGHT 156  
 Wesley and Brad fly by in the 4X4 on the road out of town, followed by another couple of town vehicles.
- 157 EXT. TOWN CENTER - NIGHT 157  
 Charlie has his hands full of weapons as he comes out of the hardware store, proud to be a part of the brigade, really taking the role of Bounty Hunter seriously.
- Ug just seems to wander aimlessly in Charlie's wake. He can't even hold a gun. Charlie tries to put his blaster in his hands, and it just falls to the ground. That's all right; Charlie will use it. He relishes the role of leader.
- The square bustles with activity, as men and women prepare to do battle with the Critters.
- CHARLIE  
 Let's do it!
- And he lines them up for inspection.
- 158 EXT. HAMBURGER PLANT - NIGHT 158  
 The empty vehicles are in the foreground; Brad and his group are already at work readying the place.
- 159 MONTAGE - VARIOUS ANGLES - INT. AND EXT. HAMBURGER PLANT 159  
 Brad is in charge as they lay the ambush:
- 159A The heavy METAL LOADING DOORS on the LOADING DOCK are opened. 159A  
 159B CASES of FROZEN HAMBURGERS are DOLLIED OUT. 159B  
 159C FREEZERS are TURNED OFF. 159C  
 159D HEATERS and OVENS are TURNED ON. 159D

159E SMOKE starts to BILLOW from the SMOKESTACKS. 159E  
159F FROZEN BURGERS begin to SWEAT as they THAW. 159F  
159G GASOLINE BOMBS are hastily planted everywhere, 159G  
with the incendiary devices.  
159H BIG FANS are set up, blowing the AROMA toward 159H  
the distant Critter camp.

BRAD

This is it, you guys.

Wesley looks scared as Brad scrambles up to the roof of the building and signals to the hills in the distance with his FLASHLIGHT.

160 EXT. CHURCH TOWER - NIGHT 160

The Reverend is perched on watch in the belfry, watching through binoculars for any sign.

161 INT. CHURCH - NIGHT 161

The WOUNDED, the ELDERLY, and mostly CHILDREN remain there, with just a few standing guard.

The DOORS are shut and bolted. Everyone has been brought into the main chape, closing off the rectory. Children are asleep in the pews.

Mr. Morgan is with Cindy on his pew, worried about Megan.

Nana is helping out any way she can, checking on the sleeping children.

162 EXT. HAMBURGER PLANT - NIGHT 162

All they can do is find safe places, and wait for the scent to reach the Critter camp. Brad and Wesley look at one another; Brad crosses his fingers; Wesley is too nervous.

163 EXT. TOWN CENTER - WEATHERVANE - NIGHT 163

The WIND is holding steady.

164 EXT. CRITTER CAMP - NIGHT

164

Out in the gently-waving grasses of the field, masses of CRITTERS surround the stripped-white skeletons of three cattle.

The Critters appear to be asleep, maybe just resting.

The BREEZE gently blows their way, from the direction of the Hamburger Plant.

At the EDGE of the encampment, a JUMBO CRITTER, twice the size of the biggest one we've seen before, pops up out of the grass.

It STANDS at full attention, and begins to emit the Critters' familiar FEEDING SONG.

It is louder, deeper, more seductive than we've heard before, and the SOUND seems to gain the attention of the mass of Critters in the camp.

One by one, Critters POP UP from the grasses, curious about the Big Guy, seduced by the song.

The Critters are IMPRESSED by the size and leadership of the Jumbo Critter. They are getting excited, restless... and begin to group together.

Jumbo takes the lead, begins to head over the rise toward the Hamburger Plant, still singing the feeding song, luring the mass of Critters behind him.

They follow Jumbo's lead into the hills, as if following the Pied Piper.

165 EXT. HILLTOP OVERLOOK OF CRITTER CAMP - NIGHT

165

Sal is standing outside a patrol car at the crest of the hill, with a couple townspeople at her side. She SIGNALS from the hill with her flashlight, and speaks into the radio mike from the cruiser.

Sal is getting excited.

SAL  
They're comin', Harv! Oh, God,  
here they come!

But she is so rattled, she wasn't holding in the button. She does it again.

SAL  
Harv! It's working! They're on  
their way!

166 EXT. LOT BETWEEN CHURCH AND TOWN CENTER - NIGHT 166

A makeshift BARRICADE has been thrown up at the Church end of town, as a MASS of vehicles: CARS, TRACTORS, TRUCKS, COMBINES, etc. wait to roll into action.

Harv cradles the radio. A look of stern determination as he faces the crowd surrounding him. Charlie is at his side.

HARV

Ladies and gentlemen... start your engines.

Keys turn, feet stomp on accelerators, exhaust pipes belch, and the vehicles chug, waiting to go to work. Megan is in her PICKUP, frightened, but determined to do her part.

167 EXT. HILLS - NIGHT 167

Moving with Camp Critter. They come over the crest of the hill overlooking the town in a mass, still following the Jumbo Critter.

The SCENT from the Hamburger Plant HITS them, and it is as if their stomachs growl in a unified symphony. They are overcome by the AROMA, and begin to rush en masse toward the distant Plant in a near feeding frenzy!

168 EXT. LOT BETWEEN CHURCH AND TOWN CENTER - NIGHT 168

They are waiting to roll into action in a cloud of blue EXHAUST. Harv nervously looks up to the weathervane:

It holds steady.

169 EXT. HILLTOP OVERLOOK OF CAMP - NIGHT 169

Sal and the others watch from her vantage point to see the silhouetted image of the Jumbo Critter leading his followers into the huge, full moon.

170 EXT. CHURCH TOWER - NIGHT 170

The Reverend is galvanized to attention, looking through his field glasses. He almost drops them.

REVEREND

(whisper-shouting)

Here they come! Harv! HARV!

He is too far away to be heard, but unwilling to shout and attract the Critters' attention. He SHINES his FLASHLIGHT to Harv below to signal him.

171 EXT. HARV AND BARRICADE - NIGHT

171

The LIGHT hits Harv's eyes, and he LOOKS UP to the tower.

HARV  
Company's comin'!

Everybody locks the doors, rolls up the windows, ready to roll. It is very tense as Jumbo leads the masses from the fields and into the town! Charlie and Harv are in the lead vehicle.

Everyone tries to keep their distance, knowing the Critters have to go past the church and through town!

172 EXT. HARV AND BARRICADE - NIGHT

172

It is just a few at first, but soon a MASS of CRITTERS are moving past them and into the town square!

173 RESUME EXT. BARRICADE - NIGHT

173

Nervously, everyone BACKS AWAY, but the Critters IGNORE them, hungrily following the Hamburger aroma! The plan is working!

174 INT. HARV'S CAR - NIGHT

174

Excited, he pounds the steering wheel.

HARV  
(to himself)  
It's working! Goddamn, it's  
working!

175 RESUME EXT. TOWN CENTER

175

Everybody's breath is held as the Critters mass through town, heading to the Plant!

Keeping their distance, the ROLLING BARRICADE begins to move slowly through town in the Critters' wake.

176 EXT. CHURCH - NIGHT

176

A couple GUARDS remain behind to watch over the children and wounded. The Reverend watches from the tower as the low vehicular RUMBLE rattles the old church.

177 INT. CHURCH - NIGHT

177

The RUMBLE wakens several of the sleeping children; some of them start to cry, as Nana tries to calm them down.



178 EXT. HAMBURGER PLANT - NIGHT

178

The waiting is killing them. The group here waits impatiently to have done with this. They watch from their perches, tense. Brad, standing at the top with his binoculars, spots them first.

BRAD  
Everybody ready! Here they come!

WESLEY  
(trying to take the  
lead)  
Everybody ready! Here they come!

In the distance, we can see them coming, still led by the humming Jumbo Critter.

179 EXT. TOWN CENTER - NIGHT

179

Weathervane. The wind begins to SHIFT!

180 RESUME CHURCH TOWER

180

The Reverend can barely make out the weathervane. But he can feel the WIND blowing in a new direction!

REVEREND  
Oh, dear God! The wind is  
changing!

181 EXT. EDGE OF TOWN - NIGHT

181

Harv and Charlie lead the ROLLING BARRICADE out of town, following the mass of Critters from a safe distance.

182 EXT. TOWN CENTER - NIGHT

182

Weathervane. The wind has totally reversed its direction; we WHIP PAN to see it is pointing directly at the church!

183 EXT. CHURCH - NIGHT

183

Many of those inside come outside to see what is going on... CHILDREN included.

184 EXT. HAMBURGER PLANT - NIGHT

184

Brad and the others can see the mass of Critters heading their way! They nervously take their positions. It is tense, silent.

(CONTINUED)

CONTINUED:

And then, Wesley knocks over a GASOLINE CAN!

The loud CLANG reverberates through the night, and the WAVES of GASOLINE SCENT get caught in the fans. The GROUP holds its collective breath.

185 EXT. FIELD NEXT TO HAMBURGER PLANT - NIGHT

185

The roving Critter Camp stops in their tracks, just outside the Plant!

Critters sniff the air; the shifting wind has changed what they smell. But then a new SCENT HITS THEM; several of the little guys GRIMACE from the GASOLINE smell.

CRITTER  
(subtitled, holding his  
nose)

P.U.!

186 EXT. END OF FIELD AT EDGE OF TOWN - NIGHT

186

The Rolling Barricade, following the Critters in a wide ARC across the field, is WAVED to a HALT by Harv.

HARV  
The Critters have stopped!

Panicked looks between Harv, Charlie, and Megan, and the other townspeople.

187 RESUME CRITTERS

187

Some of them SNIFF at the air.

They break into evil GRINS as they look back toward town. The new wind direction has brought them a new scent!

They turn to look behind them, to see the line of vehicles and farm machinery in a tight web behind them.

The vehicles' HEADLIGHTS come on in a desperate effort to blind them away, but they seem to like it.

Critters smell the new wind, finding it to their liking.

CRITTER #1  
(subtitled)  
Fresh meat!

(CONTINUED)

CONTINUED:

CRITTER #2  
Live meat!

CRITTER #3  
 BABY meat!

And they begin to move back in the direction of town!

188 EXT. HAMBURGER PLANT - NIGHT 188

Brad and the others can only watch as the Critters change direction.

BRAD  
 Oh, no!

189 RESUME EDGE OF FIELD - ROLLING BARRICADE 189

The Critters are coming back, heading as a mass toward the barricade and the town.

HARV  
 Oh, shit! They're comin' this way!

Gearshifts jam into reverse, people are on the verge of panic, and the barricade slowly, slovenly moves in reverse... completely forgetting what they are there for.

HARV  
 Hold your ground, damn it! We're a goddamn barricade!

But Charlie, seeing the encroaching danger, jumps out of Harv's Plymouth, throws his gun to the ground, and HAULS ASS away from the Rolling Barricade and the Critters!

HARV  
 Charlie! Where the hell are you goin', you yellow-bellied little puke!

But words will never hurt him. Charlie runs like the wind.

190 EXT. HAMBURGER PLANT - NIGHT - BRAD 190

He looks out into the field, and can't believe what he sees: his best friend running like the world's biggest coward!

BRAD  
 Charlie!

## 191 RESUME CRITTERS IN FIELD

191

They move hungrily toward town. But again, the Jumbo Critter pops up tall at the head of the group! He stops in front of them, halting their progress, and crescendos the hypnotic SOUND.

The Critter Camp calms, falls into sync with the sound, allows him to take control again.

Miraculously, Jumbo leads the camp back toward the Hamburger Plant!

But as he leads, something strange happens... a HUMAN-LOOKING EAR seems to sprout from the side of his head! And has his gait changed? He reaches up, trying to cover it!

## 192 RESUME ROLLING BARRICADE

192

The townspeople don't believe their luck. A collective sigh of relief as they watch the mass of Critters move back into the trap. Lots of crossed fingers, a couple signs of the cross.

## 193 EXT. HAMBURGER PLANT - NIGHT

193

Brad, Wesley and the others are in position, ready to spring the trap, hiding in their protective places as the Critters MASS up the drive! It's working!

## 194 EXT. HAMBURGER PLANT - NIGHT

194

Jumbo leads the way, and the Critters swarm over the stacks of burgers waiting for them outside.

They make short work of the appetizers, however, and Jumbo leads them up to the two loading dock DOORS that maw open invitingly.

## 195 ANGLE - BRAD

195

He looks up from behind a concrete block, watching with fascination.

## 196 ANGLE - JUMBO

196

Leading the masses to the entrance, Jumbo's eyes lock with Brad's! He's been spotted!

## 197 INCLUDE BRAD

197

Horrified, he tries to break the gaze! Jumbo, the smaller Critters swarming past him, motions frantically for Brad to hide! What is going on here?

(CONTINUED)

CONTINUED:

198 INCLUDE BRAD

198

Then, something strange happens as Brad watches. Jumbo has a white, HUMAN ARM covering his ear!

He begins to CHANGE, losing control as his Critter form begins to disintegrate! First an arm, a foot, the torso...

It is Ug, the Bounty Hunter, sacrificing himself to save the people of Grovers Bend and rid the world of the Krites!

199 ANGLE ON BRAD AND WESLEY

199

BRAD

Ug!

Wesley POPS UP in the frame.

WESLEY

What?

(seeing Ug)

Oh, shit, it's the Bounty Hunter!

200 ANGLE ON CRITTER

200

Before the other Critters notice the spy in their midst, Ug rushes them inside the trap, a look of pain and sacrifice on the changing face.

201 INT. HAMBURGER PLANT - NIGHT

201

Like the treasure caves of the Pirates of the Caribbean. The Critters are awed and delighted by the masses of HAMBURGERS and the like, and go to it.

Ug is unable to hold onto the Critter form any longer, and resumes his human form! The Critters become aware of the stranger in their midst, and swarm over him, devouring him as he FIGHTS like a battallion.

202 EXT. HAMBURGER PLANT - NIGHT

202

Brad watches in horror as Ug sacrifices himself, and the last of the straggling Critters pour into the hamburger plant for their Last Supper.

Wesley shakes Brad out of his fixed stare, and they rush to their positions at the gate controls for the LOADING DOCK DOORS.

Now that the Critters have all gone inside, Brad and Wesley each grab a BAR HANDLE, and slam it down!

(CONTINUED)

CONTINUED:

Brad's door WHAMS shut with an echoing CLANG!

But Wesley's is stuck!

WESLEY

It's stuck!

He tries to force it, but it won't budge. And now, he is spotted by one of the straggling Critters just inside!

He pulls frantically, trying to lock them in, but it's too late; the Critter is on his FOOT, dragging him to the ground!

Brad RUNS, takes a flying LEAP onto the BAR HANDLE, and it slams into place with a rusty screech!

The METAL DOOR crashes down, CRUSHING the Critter, as Wesley ROLLS out of harm's way.

BRAD

(frantic)

Run!

But Wesley is wounded, and Brad grabs him, throws his arm over his shoulder, and drags him to safety.

BRAD

Blow it! Come on, blow it!

203 EXT. HAMBURGER PLANT - NIGHT

203

The other townspeople are sluggish in their reactions, but once the boys are clear, Molotov cocktails and detonation devices are activated!

They dive for cover as FIREBALLS ERUPT, engulfing the hamburger plant in FLAMES.

204 EXT. HAMBURGER PLANT - NIGHT

204

Megan's truck comes racing up, screeches to a halt next to Brad. She rushes out, as Brad is still holding Wesley up.

Townspeople all across the fields are cheering, firing guns into the air, etc.

205 FIELD - ROLLING BARRICADE

205

Their awe-struck faces lit by the distant orange fire-light.

The rolling barricade comes forward, with Charlie's group on foot some distance behind them.

206 RESUME HAMBURGER PLANT

206

WESLEY

We fried 'em!

Megan's attention is on Brad.

MEGAN

You okay?

WESLEY

Yeah. They got my foot, but it  
ain't so bad.Her back is to Wesley; she's concerned about Brad. He NODS,  
still thinking about Ug's sacrifice.

They turn to watch the huge blaze; the terror is past...

Megan looks into Brad's eyes; he looks back to the blaze,  
embarrassed. But then, she moves in, turns his face to hers,  
and KISSES him. It makes Brad let Wesley go; the big guy  
tumbles to the ground.

WESLEY

Hey!

He can't bear to watch.

But then...

There is a RUMBLING coming from inside the burning factory.  
The kiss is broken.

BRAD

What was that?

It's getting louder. One of the townies calls out:

TOWNIE

Everybody get back! She's gonna  
blow!And Brad and Megan pull Wesley out of danger. It's not an  
explosion, though. The rumbling is growing in intensity, until:

207 ANGLE ON DOCK DOOR

207

The heavy METAL DOOR suddenly CRASHES OPEN!

A huge CRITTER-BALL, ten feet in diameter, comes CRASHING out  
of the factory, thousands of Critters all packed into one  
snarling, furry, gnashing ball of death and horror!

208 DOCK DOOR

208

The townspeople SCREAM and SCATTER as the MEGABALL comes rolling through them!

It ROLLS down the drive, picking up steam as it heads across the plant property, and out into the fields.

209 EXT. FIELD - NIGHT

209

The Megaball rolls menacingly across the field, all gnashing teeth and danger. It destroys anything in its path. And it is heading right for the Rolling Barricade!

210 EXT. FIELD - NIGHT

210

The people who have been approaching the plant on foot scatter, trying to keep out of its path.

211 EDGE OF FIELD

211

Terrified by the approaching ball, the townspeople jump inside their vehicles; those on foot try to join them, but some neighbors are less charitable than others, and won't open the door to let the frantic ones inside.

It's coming closer.

Closer, looming down on them.

And then, it is on them!

212 EDGE OF FIELD

212

The Megaball rolls and bounces, crashing into a huge COMBINE, leaving the pieces in its wake!

213 EDGE OF FIELD

213

Townspeople are scattering.

Harv gets out, and Sal finds him in the crowd.

HARV

Oh, Lord... it don't care about us! It's heading for the church!

SAL

Harv... the children--

(CONTINUED)



## CONTINUED:

And it continues to plow through the scattering, terrified townspeople.

214 RESUME BURNING HAMBURGER PLANT 214

They can see the Megaball in the distance, rolling out of the field.

BRAD

It's going for the town!

She and Brad jump into the truck, and they are off and running, peeling away from the plant.

215 EXT. FIELD - NIGHT 215

Megan's pickup tears out across the field, sharply avoiding townspeople and the barricade vehicles. They bounce over the soft, bumpy surface.

216 EXT. ROAD TO TOWN - NIGHT 216

The Megaball passes the Grovers Bend sign. A RENEGADE CRITTER leaps onto the ball, adding to it.

217 EXT. ROAD - FARTHER FROM TOWN - NIGHT 217

Megan's pickup bounces out of the field, over the ditch, and catches rubber on the road, in hot pursuit.

218 INT. PICKUP - NIGHT 218

Brad and Megan are frantic.

BRAD

We've got to stop them!

219 EXT. ROAD - NIGHT 219

With Megaball. It rolls for town, but the pickup is gaining fast. It is a frantic chase; the truck catches up, the Megaball peels away.

They are like hoods playing chicken, trying to bump one another from the road.

And the action race continues into the town!

220 EXT. TOWN STREETS - NIGHT

220

The truck chases the Megaball up and down various streets, cornering on two wheels at high speed, hitting walls, trash cans, etc.

221 EXT. CHURCH - NIGHT

221

The Reverend, Nana, and others are standing in front of the church, overlooking the town center. They know the Ball is bound their way.

REVEREND

Get inside!

The group doesn't need to be told twice. They start to scurry into the chapel. The Reverend stays outside, as if to fight the forces of darkness alone.

222 EXT. TOWN CENTER - NIGHT

222

The Megaball emerges at the far end of the center of town. Megan's pickup is in hot pursuit, squealing and fishtailing through town.

There is no question that the Ball is heading for the church.

The truck is right next to the Megaball now, but as they race toward the church, there is no room for both of them. The Ball shoves the truck off the road, and it SKIDS and CRASHES against the streetlight!

Brad races after the Megaball on foot, but Megan is hurt, stays with the truck.

223 EXT. END OF MAIN STREET - NIGHT

223

Townspeople are following on foot, emerging into the streets.

224 EXT. CHURCH - TOWN CENTER - FROM OVERLOOK - NIGHT

224

Harv and Sal watch helpless from the overlook as the Megaball bears down on the church.

225 EXT. CHURCH - FROM TOWN SQUARE - LONG ANGLE - NIGHT

225

The chasm between town square and church is the only thing that stands between the rolling Megaball and the sanctuary of the church. But the ball isn't slowing down!

226 EXT. LOT IN FRONT OF CHURCH - REVEREND - NIGHT 226

The Reverend strides forward, purposefully, his Bible in one hand, a cross held high in the other, confronting the approaching Megaball head on, shouting his scriptures.

REVEREND

Yea, though I walk through the  
valley of death, I shall fear no  
evil!

227 EXT. LOT IN FRONT OF CHURCH - NIGHT 227

But the Megaball, not having read that Book, rolls right for him! It BOUNCES right over the CHASM!

228 EXT. LOT IN FRONT OF CHURCH - REVEREND - NIGHT 228

He has time for one quick glance up from the Bible before the Megaball just ROLLS right over him!

229 EXT. LOT IN FRONT OF CHURCH - NIGHT 229

As it passes, the ball spits out gristly bones in its way, finally tossing out the Reverend's cross, almost as an afterthought.

And it continues toward the church!

230 BRAD 230

continues running for the church, but sees it is hopeless. He can hardly breathe when Megan catches up with him. All seems lost; there is nothing he can do.

BRAD

No!

231 EXT. GROVE OF TREES - NIGHT 231

A POWERFUL LIGHT radiates from inside the grove!

232 EXT. TOWN SQUARE - FACING CHURCH - NIGHT 232

Brad, Megan, and the frightened, gathering townspeople look up to the sky.

BRAD

Look!

- 233 EXT. SKY - NIGHT 233  
The BOUNTY HUNTER SPACESHIP is in the sky-- coming our way!
- 234 INT. BOUNTY HUNTER SPACESHIP - NIGHT 234  
Charlie, tears stinging his eyes, is piloting the ship.  
CHARLIE  
I'm a Bounty Hunter!!!
- 235 EXT. CHURCH - NIGHT 235  
The Megaball is still bound for the church!
- 236 EXT. TOWN SQUARE - NIGHT 236  
They all look to the skies.
- 237 INT. SHIP - NIGHT 237  
Charlie's eyes are clenched shut.  
CHARLIE  
Remember the Alamo!
- 238 EXT. CHURCH - NIGHT 238  
Just before the Megaball reaches the church, the spaceship  
CRASHES into it, in a tremendous, spectacular EXPLOSION!
- 239 EXT. TOWN SQUARE - NIGHT 239  
The force of the blast throws the townspeople off their feet.
- 240 EXT. CHURCH - NIGHT 240  
The remaining stained-glass WINDOWS are BLOWN OUT.
- 241 EXT. TOWN CENTER - NIGHT 241  
The WEATHERVANE is thrown from its perch; bricks fall, glass  
breaks; signs are blown off their hinges.

242 ANGLE - BRAD AND MEGAN

242

They glow in the fire of spaceship and Megaball afterburn. Brad finds it hard to contain his emotions.

BRAD

Charlie...

MEGAN

(getting it)

You think that Charlie--

Brad won't look at her. He knows about sacrifice by now.

DISSOLVE TO:

243 EXT. TOWN CENTER - DAY

243

The street bustles: signs offer "Meteorite Tours." Camera-carrying TOURISTS jaywalk freely through the congested center. Cars jockey for parking spots.

244 EXT. TOWN SQUARE - DAY

244

WORKMEN are putting up a new STATUE of a new PROUD KANSAN. We REVEAL the new statue: it is a wonderful likeness of CHARLIE MCFADDEN-- in his BOUNTY HUNTER SUIT.

245 EXT. MAIN STREET - DAY

245

Brad and Megan APPEAR, walking. He lugs his duffel bag, and Nana tags along a few steps behind, allowing them their privacy.

MEGAN

So, back to the big city, huh?

BRAD

Yeah. Small towns are so boring.

They look at the ground, avoiding one another's eyes.

MEGAN

You'll have fun, I guess. Back to school, your family...

(throwaway)

... girlfriend, whatever.

(CONTINUED)

CONTINUED:

BRAD

Yeah, I guess.  
(she looks crestfallen)  
'Cept I don't have a girlfriend  
back home. I'm kind of new at  
this romance stuff.

MEGAN

I know.

BRAD

(offended)  
Well, not like brand new or  
anything.

MEGAN

I'm just teasing.

BRAD

So, are you going anyplace special  
for summer vacation?

MEGAN

No, I've got to work. I'm a  
serious journalist, you know.

BRAD

I know.

MEGAN

What about you?

BRAD

What about me what?

MEGAN

Summer vacation, remember?

BRAD

Well, I was thinking of maybe  
coming to visit my grandmother...

That's the answer she was hoping for.

246 EXT. MAIN STREET - DAY

246

They arrive at the BUS STATION, where the same BUS DRIVER who  
brought Brad to town takes the duffel bag.

DRIVER

Just go on in; you practically  
got the run of the bus.

(CONTINUED)

CONTINUED:

As the Driver tosses the bag into the luggage compartment, Brad finds it difficult to say good-bye.

He goes over and gives Nana a hug.

BRAD

Thanks, Nana. Love you.

NANA

(hugging him back)

Love you, too. You take this spinach-cashew loaf, case you get hungry, now.

He takes it, trying to hide his grimace. She KISSES him and pulls back, leaving Brad and Megan face-to-face.

BRAD

Well... guess I'll be seeing you...

She nods, sees she is the one who is going to have to take the initiative. She puts her arms around him and KISSES him. Her eyes are closed; he looks around, embarrassed. Then, giving into it, he closes his eyes and returns the heavy smooch.

The Driver is getting a little impatient, looking at his watch.

246A ANGLE ON HARV

246A

Then, a PASSENGER sticks his head out of the bus. It's HARV, in a hawaiian shirt.

HARV

Come on, boy; this bus runs on a schedule!

246B RESUME EXT. ROAD - DAY

246B

The kiss is broken, and Brad pulls away, stumbling as he heads for the bus.

BRAD

'Bye.

MEGAN

'Bye, Brad.

He climbs aboard, and Megan watches as the bus pulls out.

247 EXT. HIGHWAY - DAY

247

The bus heads out on the open road.

248 INT. BUS - DAY

248

Brad sits on the aisle across from Harv.

BRAD

You goin' to Kansas City, too,  
Harv?

HARV

Maybe. Just felt I needed to do  
some travellin', see a bit of the  
world outside Grovers Bend. I  
deserve it.

The Driver looks back in his mirror.

DRIVER

Heard about the excitement you  
folks had with that meteorite last  
week. Big crash, was it?

BRAD

'Bout medium, wouldn't you say,  
Harv?

HARV

Yeah... 'bout medium.

DRIVER

Say, boy... you didn't hear any  
new stories 'bout them Critter  
things, did you?  
(laughs)

HARV

Critters? Don't think you'll be  
hearin' much more 'bout them.

Brad SMILES, and looks out the window at the passing countryside  
right outside town. As they pass a GROVE OF TREES, Brad spots  
something.

BRAD

Hey! Stop the bus!

249 EXT. ROAD BY GROVE OF TREES - DAY

249

The big bus screeches to a halt, and Brad runs outside, with  
Harv right behind him.

We LOOK UP to find CHARLIE hanging from an ALIEN PARACHUTE in  
the trees.

(CONTINUED)



CONTINUED:

CHARLIE  
Help!

Brad is so happy to see him he can hardly contain his emotions.

BRAD  
Charlie! You're alive!

CHARLIE  
Thank God you're here, Brad! I've been eating Bounty Hunter rations for five days! Somebody get me a cheeseburger!

And we pull away from the scene as Brad, Harv, and the Driver help Charlie down.

250 EXT. ROAD BY GROVE OF TREES - DAY

250

The CAMERA DROPS DOWN behind the bus, obscuring our view. Oddly, it drops lower and lower, settling on the LUGGAGE COMPARTMENT DOOR, which is loose. We MOVE IN on it.

251 INT. LUGGAGE COMPARTMENT - DAY

251

In a dim corner, behind Harv's GRIP and Brad's DUFFEL BAG, we can see three small CRITTERS hanging upside-down, seemingly spinning cocoons!

FADE TO BLACK

THE END